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CANONS OF ORISSAN ARCHITECTURE



Lingarāj Temple and the Bindusarevar Lake, Bhubaneswar

CANONS
OF
ORISSAN ARCHITECTURE

NIRMAL KUMAR BOSE

R. CHATTERJEE
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INTRODUCTION

Indian architecture has been studied from various points of view by students of Indian history. The studies of Fergusson, Prasannakumar Acharya, Manomohan Ganguli and Havell may be taken as representative of the four methods of approach which are generally followed in this connection.

Fergusson and others after him, like Cousens or Rakhaldas Banerji, depended principally in their researches on personal field-observations. Almost all that we know at present regarding Indian architecture has been learnt through this process ; still, the method itself has suffered from an important limitation in the past. The workers from the west, as well as their Indian disciples, were trained in the schools of Europe, and as they were not in touch with Indian craftsmen, they lost the means of gaining an insight into the traditional point of view in regard to architecture. They did not know how buildings and temples were classified by the builders themselves, what distinctions were drawn between different varieties of temples, which were considered the finer points in building-technique and so forth. In other words, what was essential and what secondary according to the local science of architecture was not known to any one. This is the reason why, in some historical reconstructions of the Fergusson school, primary matters have given the place of importance to matters of secondary value. Such a shortcoming was however inevitable, in view of the

fact that Indian scholars generally followed the tracks of the western pioneers, instead of trying to restore the original science of Indian architecture, which they might more profitably have undertaken.

Recently, a number of Sanskritists like Ganapati Sastri and Prasannakumar Acharya, have been led into an examination of the canons of Indian architecture, the existence of which had been known for a long time past. They have succeeded in restoring the text of about a dozen books, but their labours have not yet yielded the results which were expected of them. The fact is that the master-builders of ancient India transmitted most of their technical knowledge to pupils by word of mouth. So they never considered it worth while to keep in writing such details as the methods of polishing or dressing stones or the means of transporting them to great heights and so on. These were left to the practical training which every architect was expected to undergo under the guidance of his preceptor. The craftsmen (*silpins*) therefore only recorded such information as they were likely to forget; such as the points of difference between various types of temples, details regarding their ornamentation, the relation between different parts of the body of a temple and so forth. But these details were kept in a sort of cryptic form. At one place, the numeral 5 or 7 might appear beside a term. This may stand for 5 units of measurement or it may mean 5 times the length of some other object; only the experienced craftsman was expected to know what it really stood for. The canonical books of the *silpins*

are therefore of the nature of mnemonic notes and are consequently unintelligible to one not belonging to the caste of *silpins*. This has been the reason why, in spite of the labours of the scholars, our knowledge of Indian architectural science has not advanced as far as might have been expected.

The third approach to architectural study in India was initiated in the year 1835 by Ram Raz in an essay entitled "Architecture of the Hindus." Ram Raz read the Sanskrit text of certain *silpasāstras* with the aid of local craftsmen and employed the knowledge so gained in analysing architectural forms extant in the Deccan. A combination was thus effected between the craftsman's traditional knowledge, field-work and Sanskrit learning, and the results yielded were correspondingly of a very valuable character. In the year 1912, an engineer named Manomohan Ganguli, who was also a Sanskritist and a wide traveller applied the same method to an analysis of Orissan architecture.* Ganguli had secured an Oriya manuscript on architecture, but having no parallel reading in his possession, he had failed to make proper use of it. He therefore analysed the forms with the help of local craftsmen and also applied his knowledge of western architecture to the task. In this manner he succeeded in restoring a large part of the traditional knowledge of ancient Orissa.

The present book may be taken as a continuation of the work which Ganguli thus began in Orissa. Several readings of the Orissan canons of architecture have been secured and studied with the help of local

* Manomohan Ganguli : *Orissa and her Remains*, Calcutta, 1912.

craftsmen. This has been supplemented by field-work done in different parts of Orissa and the neighbouring provinces. A workable restoration of the science of architecture in Orissa has thus been secured. When similar restorations are available for other provinces in India and the existing examples of architecture studied in their light, it will be possible to reconstruct the history of Indian architecture with some degree of certainty.

The above three methods do not however exhaust the approaches to the study of architecture. Forms are employed by the artist to express certain thoughts, and the student of architecture may either be interested in the history of the forms or in that of the ideas which they are meant to convey. In one case he is like a student of grammar, while in the other, he is like a student of literature. Havell, unlike Fergusson, was chiefly interested in the latter aspect of Indian architecture. To him, architectural history became a means of investigating into the history of Indian thought and civilisation. But the profound penetration necessary for this task is not only rare, but the results are also not capable of scientific verification. We shall therefore have to be content with a scientific study of the outer forms alone and rest satisfied with the light which it may throw upon the development of Indian history.

A word has to be said regarding the nature of the mss. used in connection with the present work. Altogether seven mss. have been examined so far, most of them having been collected from the district of Puri. Only one of the mss. comes from the village of Lalitgiri in Cuttack district. Five of the mss. are different recensions of a

treatise on architecture named *Bhubanapradipa*, the rest being copies of a different book dealing with the erection of thatched huts. The name of the latter book is merely given as *silpi-poṭhi* or *silpa-sāstra* which means "The Book on the Arts." Certain general matters regarding the selection of building-sites, the classification of soils etc. are common to both the treatise ; both have therefore been used in writing the first part of the present book. The second part of the book dealing with the architecture of temples has been based on the five recensions of the *Bhubanapradipa* referred to above.

The mss. are written on palm-leaf with an iron style. The type and language are not archaic but appear to be quite modern in character. In fact, the Lalitgiri ms. and that belonging to Nilkantha Maharana are actually known to have been written within the last thirty or forty years. No evidence regarding the age of the other mss. is forthcoming, but it is certain that the tradition recorded in them has been handed down from very ancient times.

The mss. have been referred to in the present book by means of *nāgari* letters as follows :

(क) Ms. belonging to Rama Maharana, Puri. *Bhubanapradipa*. 96 leaves or 192 pages.

(ख) Ms. belonging to Babaji Maharana, Puri. *Bhubanapravesha* or *Pradipa*. 108 leaves.

(ग) Ms. belonging to Nilkantha Maharana, village Bantuli, Dist. Puri. *Silpi poṭhi*.

(घ) A printed book entitled *Silpasāstra* in Oriya, published from Cuttack by S. Mohan Sahu in 1923 (4th edition). The book is purported to have been written by Bauri Maharana.

(ड) Ms. belonging to Surya Maharana of Lalitgiri, Dist. Cuttack. (*Bhubanapradipa*)

(च) Ms. belonging to Bairagi Maharana of Bhubaneswar, Dist. Puri. (*Bhubanapradipa*). 146 leaves.

(छ) Ms. belonging to Dharma Maharana, Puri. (*Bhubanapradipa*) 124 leaves.

(ज) Ms. belonging to Damodar Maharana, Bhubaneswar.

Khadi-Sangha,
Bolpur, 26th January, 1931 }

NIRMAL KUMAR BOSE

I. The Book of Architecture and its Author.

Regarding the name of the MS., we find the following passages :

(क) इति नैमिषारण्ये भुवनप्रदीपे विसिक्रमा मुनिसंवादे प्रसादलक्षण (पृ: ४०)

(ख) इति नउमिसारण्ये भुवनप्रवेसे विस्वकर्मा मुनिसंवादे (पृ: १)

प्रसाद घटना पोथि घटना प्रदीप ' ' (पृ: ८१)

(च) श्री विघ्नेस्वराय नमः । : । इती नउमिसा आरण्ये ॥ भुवनप्रदीपे । विस्व-
क्रमा मुनि संम्वादे । प्रसाद लक्षण । १ । (पृ: २)

It will appear from a consideration of these passages that the name of the book is BHUBANAPRADIPA. The book was so well-known that it was sometimes referred to as the PRADIPA, merely.

The word *bhubana* means the fourteen worlds including heaven, earth and the nether worlds. In the present case, it might be taken to mean 'heaven' or the abode of the gods. As a matter of fact, in the BHUBANAPRADIPA, we find only descriptions of temples, altars and similar structures. There is practically no reference to secular architecture. Hence the word BHUBANAPRADIPA may be taken to mean 'The Lamp (which sheds light on the characteristics) of the abode of the gods'.

The Author—The author of the book is referred to as Viswakarmā, the sage. But the word *viswakarmā* seems to have adopted a generic significance, as will be evident from the following passage in MS. (ख)

(ख) यपकला ब्राह्मणंकर दक्षिणा । एहि धरणरे ज्योतिषर दक्षिणा । ए दक्षिणा
अधेके विस्वकर्मा दक्षिणा । एहिन्नृपे उपदेष्टाः दक्षिणा..... (पृ: १७५)

(With reference to the parting dues of each functionary at the end of a ceremony, it is said that)

The Brahmin who will perform *japa*, his dues ; equivalent (are the dues) of the Astrologer. Half of that are the Viswakarma's dues ; equivalent that of the preceptor, etc.

Names of certain artists—It is unfortunate that we know hardly anything about the great artists of Orissa who built the temples of Bhubaneswar, Puri or Konarak. In the present mss. there occur two names, one being that of an artist, while the other is that of a carpenter.

(क) पिङ्गलनामना शिल्पि ॥ अहिद्र सुत्रधारणा (पृ: ६३)

(ख) पींगलीनामना स्लिपी । अहिव शूत्रधारणा (पृ: १४)

Pingala, the artist ; Ahidhara (?) the carpenter.



Silpas at work from Khajuraho

II. Classification of Soils

I. The four classes of soils

(क) एवे ब्रह्मक्षेत्री वैश्य शूद्र चारिजाति जानिवा ॥ भूमि वाडीवा ॥ सेतवर्ण ब्राह्मण भूमि ॥ लोहित वर्ण क्षेत्रिय स्त्री ॥ पीतवर्ण भवे वैश्य ॥ शूद्रा च कृष्ण वर्णिका । अर्थ—वामन भूमि श्वेत क्षेत्रिय भूमि रक्त वैश्य भूमि पीत शूद्र भूमि कला । एमन्ते भूमि चिनहि ना पारिले चाखिले जानिम । कषा वामण भूमि क्षेत्रीय पीत तथा । आम्बिल वैश्य जातिना शूद्रानि मधुकथ्रुते । ५ । अर्थ ब्राह्मण भूमि कषा । क्षेत्रियभूमि पीता । वैश्यभूमि आम्बिल । शूद्रभूमि मधुर ॥ ॥ माटीवर्ण चाखि न पारिले गन्ध शुंघि जानिमा । ५ । अदा गन्धे भवे ब्रह्म रजगन्धेन क्षेत्रिया । क्षारगन्धे भवे वैश्य शूद्राधि विष्ठागन्धिकाः । अर्थ । ब्रह्मभूमि अदागन्ध वैश्य क्षेत्रिय भूमि गोरज गन्ध । वैश्यभूमि लूणगन्ध । शूद्रभूमि विष्ठागन्धः । गन्ध हीने यदाभूमि गोलक परिवर्जयेते । भ्रमयेत हलतत । यो चिनन्ति विदोमो । गन्धरे भूमि वा चिनहि ना पारिले हल चपाई तिल बुनिवा । सोयभूमि ब्राह्मण कृजा । क्षेत्रिय गृह माख्याति । फचराते भवे वैश्य । सडुमे शूद्रमेवच । अर्थ - तिल येवे तिनिगात्रे उठई से भूमि ब्रह्मजाति । तिल येवे चारि राते उठइ से भूमि क्षेत्री जाति । तिल येवे पञ्चराते उठइ । से भूमि वैश्यजाति तिलयेवे छराते उठइ से भूमि शूद्रजाति । (२-५ पृः)

(ख) श्वेतवर्ण ब्रह्मसिव । रक्तवर्ण क्षत्रिय । शामल वैश्यमो सैव्य । सुद्राधि कृष्णवर्णिका । (१ पृः)

एवे चारि याती भूमि याणिमा । ऋसिरोवाचः । सेतवर्ण ब्राह्मणं चैव । रक्तवर्ण क्षत्रियं स्तथाः । पितवर्ण भवे वस्य । शूद्रादि कृष्णवर्णिकाः । अर्थ । ब्राह्मणभूमि सेतवर्ण दिसई । क्षत्रियभूमि रक्तवर्ण दीसई । वस याती पीतवर्ण दिसई । शूद्रयाती कृष्णवर्ण दिसई । एमन्ते भूमि चिनहि याणिले । चाखि करि याणिमा । कसायं ब्राह्मण भूमि । क्षत्रिय पितकोस्तथाः । आम्बिलं वस

यातीनां । शुद्धाधि मद्यकोस्तथाः । अर्थः । ब्रह्मयाती भूमि कसा लागई । क्षत्रियभूमि पिता लागई । वसभूमि आम्बिल लागई । शूद्रयातीभूमि मद्य-
प्राण लागई । ५ । माटी चाखि न याणिले अघ्राण करि याणिमा । अदा गन्धे
भवे ब्रह्म । रजगन्ध क्षत्रियस्तथाः । खार गन्ध भवे वस्य । शुद्धा आमिस
गन्धकं । गन्धभूमि वारि न पारिले हल चसाई तिल गुणाइवा । श्लोकः ।
त्रयोरात्रे ब्राह्मणं भूमि । क्षतीयो प्रोहोमा यती । पञ्चरात्रे भवे वस । सड
रात्रे शुद्रमेवच । अर्थः । तील येवे त्रियरात्रे उठ से ब्रह्मयाती भूमि बोली याणिमा ।
चारि रात्रे उठीले क्षत्रिय भूमि याणिम । पञ्चरात्रे उठिले वस बोली याणिमा ।
सडरात्रे उठीले शुद्रबोली याणिमा । । सप्तरात्रे येवे तील उठई से
पिचास भूमि बोली यानीम तही केही न रहिवः । (पृ: ३६, ३७, ३८)

(ग) श्रीगणसाए नमः । अथ सिल्प लिखते । ब्रह्मक्षेत्री वसशुद्रं शुक्लारक्ता पितये ।
कृष्णवर्णं च क्रमेणा अतैव वास्तु लक्षण ॥ अर्थ । ब्राह्मण यातिभूमि शुक्ल-
वर्ण । क्षत्र याति भूमि रक्तवर्ण । वसयातिभूमि पितवर्ण । शुद्रयाति भूमि कृष्ण-
वर्ण । ० । कशाया ब्रह्मणभूमि । अम्बिला क्षेत्रीयस्तथा । तिक्त वैस समाक्षाता
मधुर शुद्रमेवच । अर्थ । ब्राह्मण भूमि कसा । क्षत्रीयभूमि आम्बिल । वैस्य भूमि
पिता । शुद्रभूमि मधुर । घृत गन्धोभवेत् ब्रह्म रक्तगन्धापि बाहुजा । क्षीरगन्धाभवे
वैस्य शुद्र विष्टानुगन्धिता । अर्थ । ब्रह्मयाति भूमि अश्वगन्ध । क्षत्रीय याति भूमि
रक्तगन्ध । वसयातीभूमि सुरागन्ध । शुद्र याति भूमि विष्टागन्ध । स्वादेन लभते
यत्र गन्ध तत्र विनीर्दिशेत । अर्थ । भूमिरे तिल दुणिम सावित्री मन्त्रे । एहा
समभूमि करिव । त्रिरात्रञ्चभवेत् पत्रं ब्रह्मेश्वर प्रकीर्त्तिताः । क्षत्रियं पञ्चरात्राणि
वैश्या सप्तभिस्तथा नवमो शुद्रविक्रयातो । एवं भूमि परीक्षिताः । वास्तुभूमि
चतुरस्र करि लङ्गले चषाइव । सावित्री मन्त्रेण करि ।

(घ) ब्रह्मण क्षत्रिया वैश्या शूद्रा भूमिश्चतुर्विधा ।
शुक्ला रक्ता तथा पीता कृष्णा वर्णै रिति क्रमात् ॥
अजागन्धा ब्रह्मभूमि रजोगन्धा च क्षत्रिया ।
क्षारगन्धा भवेद् वैश्या शूद्रा पुरीषगन्धजा ॥

कषाया ब्राह्मणा भूविरम्भा च क्षत्रिया तथा ।
 वैश्या ख्याता तथा तित्ता मधुरा शूद्रजातिजा ॥
 तिलानां वपने तत्र ज्ञातव्या भूमिजातयः ।
 त्रिरात्रेणाङ्कुरो यत्र ब्रह्मजाति प्रकीर्तिता ॥
 क्षत्रिया पञ्चभिरात्रै वैश्या स्यात् सप्तभिस्तथा ।
 नवरात्रे च शूद्राया अङ्कुरो जायते ध्रुवं ॥ (वृ: २)

अदा, अजा etc. are evidently corruptions of *अज्य*, *ghrita*.

1. The Brahmin soil is white in colour. It smells like clarified butter and is astringent to the taste.

The Khsatriya soil is blood-red in colour, smells like blood and is bitter to the taste.

The Vaisya soil is yellow in colour, smells like alkaline earth and is sour to the taste.

The Sudra soil is black in colour, smells like faeces and has a taste like that of wine.

If one is unable to determine the caste of a soil by colour, taste or smell, he should prepare a small piece of ground with the plough (while uttering the *Sāvitrī mantra* at the same time) and sow sesamum seeds therein. If sprouts appear after the third night, it is Brahmin soil ; similarly, if they appear after 4, 5, or 6 nights, they should be recognised as Kshatriya, Vaisya and Sudra respectively. If the seedlings appear after 7 nights, then the soil belongs to the caste of *pisāchas* (devils) and men should not build on such soil.

2. The selection of soils

(क) विप्रस चतुर्भूमि । क्षेत्रिय तिति सुमृत ।
 वैश्य दुरामाशयः । शूद्रसका प्रकृतिता ॥
 ब्राह्मण जसदा भूमि । क्षेत्रिय गृहमाख्याति ।

से ते निधने यान्ति ॥ अर्थ—कृतव्रजश्री । क्षेत्रियस यदा भूमि वैश्यमागृह्ण माख्याति । स ततम् निधनं यान्ति । व्रजस्व गुहामम । वैश्वसखा यदाभूमि शूद्र गुहामासति । सततं निधनं यान्ति । द्रवागिरि प्रवाणते ।

ब्राह्मणजान्ति भूमिरे क्षेत्रिवास न करिव । वैश्यभूमिरे शूद्र न रहिव । रहिले किं होइ । तिर आगि तथैव च । (५ पृ:)

(ख) ब्राह्मणस जदा भूमि क्षत्रिय प्रियमीछती । स ततो नीधनो यान्ति । यमा गती व्रजंसिरि । क्षत्रियस जदा भूमी । वंसस प्रियमिछती । सत्रयं नोधने यान्ति । त्रयस्य गुहमासमं । अर्थ । क्षत्रीअ तील येवे छ रात्रे उठई से शूद्रभूमि तैही वस न रहीव । वस्यर येवे तील पाञ्च रात्रे उठई । से भूमिरे क्षत्रिय न रहीव । तील येवे चारि रात्रे उठई । से भूमिरे क्षत्रिय न रहई । (३८-६ पृ:)

(ग) स्वजाति सुखमाप्नोति ब्राह्मणस्य चतुरभूमौ । क्षत्रियाय स्थितिस्थाश्च वैश्यश्च द्व्यभूमि च । शूद्रनामेक भूमिश्च चतुर्वर्ग विधायते । ये याहार स्वजाति भूमिरे रहिले सुख प्राप्त होइव । ब्राह्मण चारि जातिरे रहिले सुखी होइ । क्षेत्रिय तिन जातिरे रहिव । वैश्य दुई जातिरे रहिव । शूद्र ताहार जातिरे रहिव ॥ श्लोक ॥ ज्यैष्ठ्यचैव यदाभूमि वर्णहीनत्र यो नर । सोपि वास्तु विनाशस्तु गृहमजम्बूक रोदिते । अस्यर्थ— गृहस्थ भूमिरे येवे भूमि स्वर्ण होइ गृहस्थ वर्णहीन होइ । से भूमिरे रहिले सकाले शियाल बोबाइ । वर्णहीन यदा भूमि । वर्णज्येष्ठन्तु यो नरः । सोपि वास्तु प्रसस्त । सुखी भवन्ति मानवाः । भूमिरे वर्णहीन वर्णहेव गृहस्थर श्रेष्ठ वर्ण हव से वास्तुरे कुटुम्ब बढ़ई, मनुष सुखी भवन्ति ।

(घ) स्वजात्या सुखमाप्नोति ब्राह्मणस्य चतुर्भूमिः ।
क्षत्रियाणां त्रिभूमिः स्याद्वैश्यस्तु द्व्यभूमिगः ॥
शूद्राणामेकभूमिश्च चतुर्जाति विंधियते ॥
ब्राह्मजातिं यदा भूमिं लोभादिच्छति क्षत्रियः ।
सर्वे ते निधनं यान्ति शैला वज्रहता इव ॥ (३ पृ:)

2. If a man lives on the soil which belongs to his own caste, he will be happy. But a Brahmin may

live on any one of the four classes of soils, a Kshatriya can live on three, a Vaisya on two, and a Sudra on only that which belongs to his caste.

If, through temptation, a man lives on soil which belongs to a caste higher than his own, then surely destruction shall follow him. The place where his house stands shall be converted into a waste, and jackals shall fill the place with their cries even during the daytime.

If a man lives on soil belonging to his own caste or on one lower than his own, then surely will he live happily with friends, relations and attendants.

III. The best site for dwelling purposes

(घ) स्निग्धा स्थिरा सुरभिगुल्मलता सुगन्धा ।
शस्ता प्रदक्षिणजला च निवासभूमिः ॥
नेष्टा विपर्ययगुणा कच-कर्करास्थि ।
बलोक कण्टक विभीतक-संकुला च ॥

स्थिर सुस्निग्ध ये सुरभि । गुल्मलतारे होई शोभी ॥
सुगन्ध युक्त होई थिव । प्रशस्त भूमि देखा यिव ॥
से भूमि चारिपाख जल । घेरि थिव ए सुमङ्गल ॥
एपरि स्थाने कले घर । मङ्गल घटई अपार ॥
एथिरु होई विपरीत । केश भिङ्कुर गोडि युत ॥
बालि हुङ्का वा थिव यहि । कण्टकवण भय थाई ॥
एपरि स्थाने कले घर । घटई अनिष्ट सत्वर ॥

3. A place which is sheltered by fragrant plants, cool and undisturbed, spacious and surrounded on all sides by water, is good for dwelling purposes. A site with the opposite of these qualities is not good.

A place full of hairs (human ?), gravel, bones, sand or thorns is fearsome. If one builds on such a site, misfortune will rapidly overtake one.

IV. Divination by means of a lighted lamp

(ग) जानुमात्रे खन्यते भूमि दिक्स्तु तिनि योजयेत् नक्षत्रकरणं कुर्यात् वद्ध-
जात् । अर्थ । भूमि जानुमात्रकरि खोलिब । दीप गोटिए जालिब । तँहि भितरे
वसाइब । घरजाक येवे दीप दिसइ तेवे भल । एतदर्थकु ये दिसइ से मरण होइ ।
बड़ क्षीण होइ ज्वलिले से वास्तुरे गृहस्थ नाश याइ । श्लोक । दीपशाखा
वजन्दन्ति प्रणमे दीपतोज्ज्वल धर्म अर्थ चिन्त्यतेते दीर्घायुमतिरुच्यते । दीपशिखा
येवे बड़ होइ जलइ प्रलम्ब वोइवे शरीर तिनति पड़इ तेवे से घरे सम्पत्ति होइ ।
दीर्घायुष होइ ।














(घ) वास्तोर्मध्ये तु विवरं कृत्वा बाहुप्रमाणतः ।
दीपं तत्र स्थापयित्वा चिन्तयेत्तत्फलदिकं ॥
श्रीदा दीपशिखा धूम्रा वृद्धिः प्राचीगता भवेत् ॥
आग्नेये वेश्मदाहः स्याद् यास्ये मृत्युर्न संशयः ॥
नैऋते च भवेद्दुःखं वारुण्ये धननाशनं ।
वायव्ये व्याधिपीडा स्यादुत्तरस्यां च सम्पदः ।
ऐशान्ये सुखवृद्धिः स्यादित्याशाभाग निर्णयः ॥ (३-४ पृः)













4. A hole, one cubit deep (or knee-deep), should be made in the ground, and a lighted lamp placed therein to determine the 'luck' of the site. It is good if the lamp lights the entire cavity. If it burns dimly, the householder will die. If the flame becomes elongated, then the house will bring prosperity and long life (to the owner).
















If the flame burns gray (gives forth smoke ?), it will bring prosperity. If it leans towards the east,

there will be prosperity ; if towards the S. E. , the house shall be burnt ; if to the south, there will doubtless be death ; if towards the S. W., sorrow shall come ; if towards the west, there will be loss of property ; if towards the N. W., there will be sickness ; if towards the north, prosperity shall come ; if towards the N. E. there shall be an increase in happiness. Thus are indicated the signs with respect to the different points of the compass.

V. Classification of building-sites

(क) वास्तु लक्षणः—आतर प्रवक्षामि गृह कार्याणि विनश्य यदाकाल शुभविहा तदा भुवनमाचरेत् आयात् ॥ चतुरस्र  ॥ इत  ॥ भद्रासनः  ॥ चक्रः  ॥ विष्णुवाहि  ॥ त्रिकोणः  ॥ शकटाक्षि  ॥ दण्ड  ॥ प्रणमथान  ॥ ५५ । गृहन्त्यक ॥ गृहन्तर्पः ॥  ॥ वृजन  ॥ कुमपृष्ठ  ॥ धनुसुज  ॥ (१ पृ :) .

(ख) वास्तु लक्षण । अथतर प्रवक्षामि । गृहकार्यादि संसयः । यदी कुल शुभं वहा । तदा भुवनमाचरे । अर्थः । अथवा कल्पणा करि कीचवा गृहकार्य करई । यदि शुभविभा करई । तथापि ये ईच्छा करई । भव ये गृह से क्षमान करई । याहार ये वास ताहा याणिमा । आयात् ।  । चतुरस्र ।  । इत ।  । चक्र ।  । विष्णुवाह ।  ॥ त्रिकोण  ॥ शकट  ॥ दण्ड  । प्रणम  । गृहन्त्य । इन्द्रेपिठ । व्यञ्जन ॥  ॥ कुमपृष्ठ  ॥ धनर्यय ।  । (३४-५ पृ :)

(ग) बोधशभूमिका । श्लोकः । आयातन ।  ॥ चतुष्टोभः ॥  ॥ यत्र भद्रासनः  । चक्रः  विषमवाहु ॥  । त्रिकोण  । शकटाकृति  दण्ड  । प्रणवस्थान  । सुरिक्त  । गृहन्मुख  व्यञ्जन  कुर्मपृष्ठः  । धनु  । सूर्यचक्रः  ।

(घ) आयातं चतुरस्रं च छत्रं भद्रासनं तथा ।

चक्रं विषमवाहुः स्यात्त्रिकोणां शकटाकृतिं ॥

दण्डं च प्रणवं मूर्तिं गृहदं व्यञ्जनं तथा ।

कुर्मकं धनुराकारं सूर्यकं चेत्ति बोधशः ॥ (४ पृ :) .

VI. The effects of living upon each kind of building-site

(क) षोडशभूमि षोडश प्रकारे गत्वा । केवन भूमिरे केवन गुण जानिबा ॥ ३४ । आअते सविसिध्व ॥ चतुरस्रे धन आगम । भद्रासने कृतार्थः । वृते पुट विवर्द्धनः । चक्रे दारिद्र्ये च पूजेमः चभितथा । ५४ । विसुवाडि वा दाने राजभया त्रिकोणसा । ५४ । शकटश्च धनक्षयः पशुदण्डि तथा दण्ड । प्रणमे ज्येष्ठनाशनः न सहन्ति गृहे भार्या ॥ अर्थनाशन वृहन्पे । दुर्जने विश्वनाशाय कृमणधनपीडन । सूर्ये धनक्षयविदात् । धनु चौरभय भवतु ॥ (१—२ पृः)

(ख) सोडस भूमि सोडस प्रकारये । कँउ कण के भूमिरे कँउ गुण याणिमा । अर्थ । श्लोक । आयते सर्वसिधि च । चतुरश्रे धनागम । भद्रासने कृतार्थाय । कृती पुष्टविवर्धनं । चक्रे दारिद्र्य च । वसवाङ् तपाहनं । राजभय त्रिकोणसा । सकटाधि धनक्षयः । पशुहोत्रि तथा दण्डं । प्रलम्बे ज्येष्ठनाशनं । अथनास कृत्यनृपे । नमन्ति शुरे भाग्या । अर्थनासं वृहन्प । व्यञ्जने विद्यानास च । कृमेण धन पिडनं । सूर्ये धनक्षयादित । धनु चौर भवे मृतु । (३५—३६ पृः)

(ग) ए भूमि मानङ्कर शुभाशुभ फल । आयतने सिध्यते सर्व्व । चतुरस्रे धनागमः । क्षेत्र पुष्टि विवर्धनं । भद्रासने कृतार्थश्च । चक्रे दारिद्र्य मेवोक्तम् । शोक विसमबाहुके । नृपभीति त्रिकोणेस्यात् । शकटे च धनक्षयं । नश्यति चिरवो दण्ड । प्रणवे क्षयलोचनं । सुरित्ते प्रियते भार्या । अर्थनाशं वृहन्मुखे । व्यञ्जनं वित्तनाशश्च । कूर्मं च धनपिडते । चापे धनभयं जातं । सूर्ये नन्नक्षयं भवेत् ।

(घ) आयते सिद्धयते सर्व चतुरस्रे धनागम ।
छत्रे प्रीतिविवर्द्धी च भद्रासने कृतार्थिनः ॥
चक्रे दारिद्र्य-रोगं च शोकं विषमबाहुके ।
राजभीतिस्त्रिकोणे स्यात् शकटे च धनक्षयं ॥
चौरा नश्यन्ति दण्डेन प्रणवे नेत्रनाशनं ।
सुमुक्तौ म्रियते भार्या गृहदे सुखनाशनं ॥

व्यज्जने वित्तनाशनं च धनलाभं च कच्छपे ।

चापे चौरभयं विद्याज्ञास्करे च दरिद्रता ॥ (४-५ पृ:)

6. From an examination of these names, it appears that they can be arranged in three groups as follows :

a. *Names common to all the mss* : *āyafa*, rectangular ; *chaturasra*, square ; *bhadrāsana*, the beautiful site ; *chakra*, shaped like the wheel ; *frikoṇa*, triangular ; *sakaṭa*, shaped like the bullock-cart ; *kurma*, shaped like (the back of) a tortoise ; *dhanu*, shaped like a bow ; *surya*, shaped like the sun ; *dandā*, shaped like a staff.

b. *Names regarding which there has been some typographical error*: *pralamba*, the elongated one ; *byajana*, like the fan ; *chhatra*(?), like the umbrella ; *bisamabāhu*, with unequal arms ; *brihanmukha*(?), with a big mouth.

c. *Names which are not common to all the mss* : *Muchhāṇḍaka*, *Mruchhanda*, *Grihada* ; *surikṭa*, *sumurṭi*, *harmyapitha*.

Of these, *āyafa* brings prosperity in all matters ; *chaturasra* brings wealth ; *bhadrāsana* brings satisfaction ; *brīṭa* or *chhatra* brings welfare (?) ; *chakra* brings poverty ; *frikoṇa* is the cause of the king's displeasure ; *sakaṭa* brings loss of wealth ; *dandā* brings about the death of cattle ; *pralamba* brings about the death of an elder ; *brihanmukha* brings about the loss of wealth ; *byajana*, the loss of wealth ; *surya*, the loss of wealth and *bisamabāhu*, bereavement.

III. A Chapter on Augury

VII. Signs and indications at the time of the first measurement

(क) घरसुतिवा श्लोक ॥ सूतपात प्रवक्ष्यामि सुरसम्भोवमेतधर ॥ त गृह न सुतध्रुवे ॥

अर्थ—घर सुता धरिवा बेले सुता छिड़ि गले के काहाकू खताई हेले एमन्त होइले से डिहरे घर न तोलिव । से डिहरे घर तोलिले गुरुस्थ नाम याई ॥ (५-६ पृ:)

(ख) एवे श्रत्रलक्षण कहिवा । पुत्रपात प्रवक्ष्यामि । सुरसम्भोवने धर । तद गृहीकं शुत्रध्वं । लनतु याती मानव । १ । अर्थ: सुता धरिवा बेले येवे छिड़ी याई नोहोले केहि खताई होई । एमन्त होईले से भूमिरे केही घर न करिव । से डोहरे घर कले आपणा स्वामी नाश याई । (३६ पृ:)

सुता धरीबा बेले यदी बा उडीव । तेवे याणीम से घरस्वामी नाश याई तहीं न रहीव । (४० पृ:) ।

(ग) एवे भूमिरे खम्भ आरोपण करिबाकु सुतासुतमान पाति दीर्घप्रति करि वन्धमान धरिवाकु सुत्र पातिवा बेले स्वरभेदर लक्षण अलक्षण कहिवा । सुता धरि सुतिधरिबा बेले सुता हाथरु खसि गले विपत्ति पड़इ । सुता छाड़ि गले गृहस्थ मरइ ।

(घ) सूत्रस्य छेदनात्क्षिप्तं दुःखं स्यान्मरणान्तकं ।

अतो विधिविधानेन शान्तिहोम तु कारयेत् ॥ (१५ पृ:)

When the thread (measuring tape) is being laid on a building-site for determining the *bandha** of the place, and also the particular spot where the *subhastambha*

* See Chap, 6, § XX.

(the auspicious post), should be set up (indications regarding the future can be drawn from certain sounds heard at the time). This science of sounds, heard during the laying of the thread is being indicated here.

If the thread slips from the hand or is blown off (by the wind), or if anyone happens to make faces at the owner of the house at the time, one should not build there. In that event, even the title of 'householder' shall disappear (i. e. the person will not continue for long to be a householder).

(क) सुतविस्तार्यमानेन शङ्खशब्द यदा भवेत् । देवभूमि भवेत्तस मानव वज्जये सदा ॥

अर्थ—सुता पारिवा बेले येवे शङ्खशब्द शुभइ से देवभूमि । तँहि मानवी न रहिव ॥ (६ पृ:)

(ख) - श्लोकः । शुत्रप्रसारमात्रेण । संखं सव्द शुभे जदि । देवभूमि भवेत्तस्य । मानव वर्यए सदाः ।

अर्थः । शुता धरिवा बेले येवे संख शब्द शुभई से देवभूमि तही मानव न रहीव । (३६ पृ:)

If a conch-shell be heard at the time of laying the thread, then the spot is sacred to the gods ; men should not live upon it. (It is usual to blow the conch-shell during religious ceremonies in India).

(क) श्लोक ॥ सुतविस्तार्यमानेन महावात भवे यदि

व्रज्जय दुसी भूमि वात हन्तो भवे तदा ।

अर्थ । सुता धरिवा बेले येवे वा करिव से घर बारे भग्न होइ यिव । (६ पृ:)

श्लोक ॥ सुत्रप्रसादमात्रेण महावात शुभते यदि

वज्जये तादृश भूमि वातये भाजते भवे ॥

अर्थ । सुता पारिवा बेले येवे बड़ राव होइ जानिमा से घर बाये भग्न होइव । (१३ पृ:)

(ख) श्लोकः । शुत्रवीस्तारमानेन । महावात भवे जदी । बर्यए तादृशं भूमि । वातभयं भवे जदी । अर्थः । शुता धरिवा बेले येवे बड़वात बोलन्ते की पवन बहई से घर बाए भग्न होई । (३६-४० पृ:)

If the wind blows strongly at the time, the house shall be destroyed by storm.

(क) श्लोक सुतविस्तार्यमानेण शिलाघात यदाभूमि
भीमानासन्नसज्जदा वज्जयेत् तदाभूमि । (७ पृ:)

श्लोक सुत्रप्रसादमात्रेण शिलावृष्टि भवे यदि ।
वज्जयेत् तादृशम् वस्त गृहभग्नापिजायते

अर्थ । सुता पारिवा बेले यदि शिलावृष्टि करइ जानिमा से घर शिलावृष्टिरे भग्न होइव । (१४ पृ:)

(घ) येवे पथर बरषिव । बड़ आश्रय भाङ्गियिव ॥ (१७ पृ:)

If there be a hail-storm at the time, the house shall be destroyed in a hail-storm.

(क) श्लोक ॥ सुत्र विस्तार्यमानेण उत्तरे गावहः श्रुते ससन्ध्रो सतातत भूमि । वज्जन्ते वास्मतः सदा ॥ अर्थ । सुता देवा बेलकू उत्तर आड़े गाइ देखिले से भूमि श्रीहानि । वज्जित करिब ताहा । (७ पृ:)

श्लोक । सुत्रप्रसादमात्रेण उत्तगव हसते से समितत्रता भूमि व्रजते वास्तुत सदा ।

अर्थ । सुता पाड़िवा बेले येवे उत्तर आड़े गाइ गरु देखिले जानिमा से भूमि राक्षसभोग्य होइ । (१२ पृ:)

(ख) शुता धरिवा बेले येवे उत्तरदिगे गाई बोवाई । याणिम से भूमिरे सीरीहानी होई । (४१ पृ:)

(ग) सुतविस्तार्य मानस्सु गवाय रोदन्ते यदि । गोरु अस्थि विजानीयात्

मृत्येवास्तु यथार्थज्ञा । अर्थ । सुता पातिवा बेले येवे गरु बोबाइके बास्तुरे गरु हाड गोटाए थाइ । ना काढिले मृत्यु होइ ।

(घ) सूत्रे विस्तीर्यमाणे तु घेनुः शब्दायते यदि ।

गवास्थिन्यत्र जानीयान्मृत्यूर्वास्तुपतेर्भवेत् ॥

सुता बेले गाई बोबाइ । से घरे गोरु हाड थाइ । घरकु पश्वभाग कर ।

पूर्वादि तृतीय भागर ॥ अण्टाए खोलि हाड घेन । कुकुर हाड कथा सुन ॥ (१६ पृः)

If a cow be seen or heard bellowing towards the north, the site should be known as fit only for *rākshasas* to live upon. A man cannot be prosperous while living in such a place. (Also) if the cow bellows, then know that there is a piece of cow's bone in the ground. Unless it is extracted, the householder shall die. Divide the length of the site (from east to west) into five parts. The bone is in the third division from the east at a level which is waist-deep.

(क) श्लोक सूत्रविस्तार्यमानेण मास शब्द सुहते यदि ।

देवभूमि बिजानीया मनुष्ये व्रजते सद ॥

अर्थ—सुता देवा बेलकु येवे बड चहल शोभइ से भूमि देवताङ्कर तँहि बास न करिब । (८ पृः)

श्लोक । सूत्रप्रसादमात्रेण महाशब्द शुभते यदि

तु देवभूमि विजानीयात् मनुष्य तत्र व्रज्ये ।

अर्थ । सुता पारिबा बेले येवे बड चहल शुभइ । जाणिमा से भूमि देवभूमि तँहि बास न करिब । (१२-१३ पृः)

(ख) सुता पातीवा बेले जदि बड चहल शुभई । जाणिम से भूमि राक्षस भोग होई । (४४ पृः)

(घ) सूतार बेले बड शब्द । हेले देवभूमि जाणिब ॥ सव्वथा तहिं न रहिब । रहिल उपदर्प हेब । राक्षस देखिले न रहि । राक्षस भूमि जाण सेहि ॥ (१७ पृः)

If a great noise be heard when the thread is being laid, know the place to be the abode of gods. Do not live there on any account. In that event, (the gods?) will create trouble. (According to another version, such a site is a proper abode for *rākshasas*).

(क) श्लोक—सूत्रविस्तार्यमानेन मासं शब्द शुभते यदि । ५ ।

वज्जते दुष्टवास्तम् च मरण तत्र न संशयः ।

अर्थ । सुता पालिवा बेले यदि मासं शब्द शुभइ नहिले देखइ तँहि रहिले मरण निःसंशये होइ । (८ पृः)

श्लोक—सूत्रप्रसादमात्रेण मासंशब्द शुभते यदि

वज्जयेवृत्तवस्तचम् मरण तत्र निःसंशयः ।

अर्थ । सुता पारिवा येवे येवे मासम शब्द शुभइ नहिले देखइ जानिमा से मृत्युसंशये । (१३ पृः)

(ख) श्लोकः । सूत्रविस्तारमानेन मानवसब्द शुभे जदी ।

वर्यए तत्र भूमिसा । मरण तत्र निःसंशयः ।

अर्थ । सूत्र धरिवा बेले यदि मांस देखई नोहिले हे सुणई से घरे रहिले मरण निश्चये होई । (४१ पृः)

During the laying of the thread, if.....be seen or..... heard, then doubtless there shall be death for one who lives upon it.

(क) श्लोक सूत्रविस्तार्यमानेन गीतशब्द शुभते यदि तेषा भूमि कोवरसा धन धान्यबहुपुत्रिका । सुता देवा बेले येवे गीत (८-९ पृः)

(ख) श्लोक ॥ सूत्र विस्तारमात्रेण गित शब्द शुभते यदि ॥ तेभूमि कुवेरस्य धनधान्य विहिता ॥ सुता देवा बेले येवे गित सबद सुभई याणिमा वे तेवे से घरे धन वृद्धि होई । पुत्र बहुत होई । (४१ पृः)

If music be heard during the laying of the thread, then surely the land belongs to Kuvera (the god of wealth).

In that house there shall be an abundance of wealth and progeny.

(क) श्लोक । सूत्रविस्तार्यमानेण दहभूमि प्रजायते वाए तत्र विज्ञानीय देश सवरजोऽस्त्र तथा । सुता पारिवा बेले येवे अग्नि दहन देखिब कि वा बहिव आपनार देश हेले छाडिब । (६-१० पृः)

(ख) श्लोकः शुत्रवीस्तारमानेन । दहनो यदी दृश्यते । वर्यए नाहसं भूमि । देसस्य परिवर्यएत् । अर्थः । शुता धरिवा बेले जदी अग्नि दहन देखिव आपणा देस हेले छाडि पलाइव । (४१-४२ पृः)

If fire be seen at the time, then that place should be avoided. One should flee from the place even if it be one's own country.

(क) सुत श्लोक । सुतमास्त्यमानेण मनुषेरादिते यदि । पचर पचम् पकि क्रियते भाग सुत्रेक । सुता पारिवा बेले येवे मनुष्य कान्दइ.....जानिमा से डिहरे मनुष्यर हाड अछि । (११ पृः)

(ग) श्लोक सूत्रविस्तार्यमानस्तु रोदिते श्वासते अथवा नाभिमात्रस्थिते । सल्य मुण्ड माला विनिर्दिशेत् । अर्थ । सुता पातिवा बेले येवे लोके कान्दुथान्ति कासुथान्ति एमन्त बेले जानिमा से वास्तुरे नाडिमात्र गभीरे सल जे मुण्ड गोटिए थाइ ।

(घ) सूत्रे विस्तीर्यमाणे तु रोदनं श्रुयते यदि । नाभिमाने स्थितं शल्यं मुण्डमाला विनिर्दिशेत् ।

सूता पातिवार लक्षण । कहिवा सावधाने शुन । मनुष्यमानङ्क रोदन । कि-अवा भयङ्कर स्वन ॥ शुणिले शुभकु न देव । ए हाड थिवार जाणिव ॥ घरकु षोलभाग कर । पूर्वह ये पाञ्चभागर ॥ अण्टागहीरे मुण्ड पाइ । एथि संशय किछि नाहि ॥ (१५-१६ पृः)

If a person be heard weeping or sighing when the thread is being laid, know that there must be human

bones in the ground. Divide the length of the site (from east to west) into 16 parts. If the fifth division from the east, at a level which is waist-deep, you will doubtless find a human skull.

(क) सुत्रविस्तार्यमानेण स्वानभि रदिते यदि ददिमात्र प्रमाध्ये जमुतमत भागे वागण । सुता पारिवा बेले येवे.....कुक्कुर वोवाइ जानिमा से डिहरे मनुष्यर हाइ अछि । (११ पृ:)

(घ) सूत्रे विस्तीर्यमाणे तु कुक्कुरो यदि रुधते ।
अचिरेणैव कालेन शूना निहत एव सः ।

सूत्र पातिवा बेले येवे । श्वान वोवाए शुण तेवे ॥ कुक्कुर हाइ थाए तँहि । वाहार करि शुभ देइ ॥ तार पूर्वहू तिनिभाग । अण्टाप गभीर करिब । श्वान हाइ वाहार कर ॥ एमन्ते शुण सूत्रधर । अलप दिने श्वान योगे । गृहो पड़इ दुःखभोगे ॥ (१६-१७ पृ:)

If a dog barks when the thread is being laid, know that there is a dog's bone (according to another version, human bone) in the place. Extract it before performing the auspicious ceremony. (After dividing the length into...parts) you will find the dog's bone in the third division from the east. Oh carpenter, you must remember this ; (otherwise) some danger from dogs will overcome the householder within a short time.

(क) श्लोक—सुतविस्तार्यमानेण मुण्डमुण्डितोय भवेत् मुण्डतत्र विजानि-
जात नेखत वस्तुभिलक्षण । अर्थ सुता पारिवा बेले येवे लाण्डमुण्ड देखि जानिमा से डिहरे नाण्डमुण्ड अछि । त्रिभाग करते सूत्र देवङ्गी वचन्तिक नाभिमात्र-
मनुते भूमि लेखते मुण्डमुण्डिक ॥ सुता तिनि भाग करिब सुता देवा बेले येवे मनुष्य देखि जानिमा मनुष्य मुण्ड अछि । ५४ । से सुता चारिभाग करिवा पूर्वभागे गत्तरे हातक गहीरे अछि मुण्ड । (११-१२ पृ:)

घटभग्नद...गेवत् । मृत्युका जोम्बोको रोदिता ॥ (७ पृ:)

(ख) श्लोकः । शुत्र विस्तार मानेन नाण्डमुण्ड दृश्यते जदी । दृष्टार्यं घट-
भग्नस । जम्बूको रोदीताः । अर्थः । शुता धरिवा बेले येवे नाण्डमुण्ड दिसई देखीव ।
कीअवा घटभग्न देखीव । कीअवा मृतु पिण्ड देखीव । कीअवा जम्बूका राव देव ।
याणिम से डिहरे मुण्ड गोटाए अछि । सुता चारि भाग करिव । पूर्वभाग उपर
गहिरे से मुण्ड अछि । (४०-४१ पृः)

If a shaven-headed man or rice-offerings to the manes be seen or the howl of a jackal be heard when the thread is being laid, know that there is a skull in the ground. Divide the thread (i. e. length from east to west) into 4 parts. In the eastern division (i.e. the first one), there is a skull at a level which is one cubit deep.

(क) श्लोक—सुत्र प्रसादमात्रेण महावृष्टिभवे यदि धनधान्य भवेवास्तु
शुभक्षणे भवे यदि । अर्थ । सुता पारिवा बेले येवे दिअ वृष्टि करई जानिमा से
घरे धनधान्य पुत्र पुत्री अनेक होई । (१३-१४ पृः)

(ख) श्लोकः । शुत्र वीस्तारमानेन शूरवृष्टि भवे जदी । धनधान्य भवे
वास्तु । शुलक्षण भवे जदी । अर्थः । शुता पाडीवा बेले येवे दीअ वृष्टि करई ।
याणीम से भूमिरे धनपुत्र बहुत होई । । ०ः । (४४ पृः)

(घ) घरे सूता पातिवाबेले । सेठारे हीनवृष्टि कले ॥ से राज्ये दुर्भिक्ष
हूअई । महा अरिष्ट होए तहिं ॥ येवे अल्प बरषइ । सुख नाहिं राज्य भाजइ ।

If the gods send rain when the thread is being laid, there will be an abundance of wealth and of children in the house. If the rain be scanty, there will be no happiness and the king shall lose his kingdom.

(ग) सुतविस्तार्यमानस्तु गजध्वनिमुदामृत गज अस्थि विजानीयात्
वास्तुभूमिमौ न संशय । अस्यार्थ । सुता पातिवा बेले येवे गजध्वनि शुभइ से

वास्तुरे गज ये हस्ती हाड गोटाए थाइ । ए सल न काढिले वास्तुभूमि संशय होइ ।

(घ) सूत्रे विस्तीर्यमाणे तु गजशब्दो यदा भवेत् ।

गजस्यास्थि विजानीयाद्वास्तुभूमौ न संशयः ॥

येवे हाती गज्जन हेब ॥ से घरे हातीहाड थिब । एहाकु एरूपे जाणिब । घर नवभाग करिब ॥ मध्यभागकु खोलाईले । बुकुए गहीर करिले । अवश्य हाती हाड थाइ । एरूपे एहा जणा याइ ॥ (१६ पृ:)

If an elephant trumpets when the thread is being laid, then there is an elephant's bone in the place. Divide the length into 9 parts. In the middle division, at a level which is breast-deep, the elephant's bone is surely present.

(ग) सूत्रे विस्तार्यमाणस्तु हयध्वनि मुदाहृतं । हय अस्थि विजानिया सस्त तिष्ठति नान्यथा । अर्थ । सुता पातिवा बेले.येवे हय बोबाइ से वास्तुरे घोड़ा हाड गोटाए थाइ ।

(घ) सूत्रे विस्तीर्यमाणे तु हयशब्दो यदा भवेत् ।

तत्राश्वास्थि विजानीयाद्घनहानिर्भवेद्भ्रुवं ॥

घोड़ा हेषा येवे शुनिब । से घरे घोड़ा अस्थि थिब ॥ पूर्व पश्चिम घर हेब । घर तिनि भाग करिब ॥ पूर्वभागकु खोलाइब । नाभिए गभीर करिब ॥ अस्थिक बाहार करिण । शुभकु देव निश्चे जान ॥ उत्तर दक्षिण गृहर । तिनि भागरे ये उत्तर । नाभिए गभीरता कर । हेब ए अस्थि ये बाहार ॥ (१६ पृ:)

If a horse neighs when the thread is being laid, there is a horse's bone in the ground. Divide the length of the house from east to west or from north to south (according as it is longer one way or the other) into 3 parts. The bone is in the first division at a level which is navel-deep.

(क) मण्डकम्बश्च सुशृहा दुष्टायाननीचसेत् ॥ (७ पृ:)

(ग) मण्डुको ध्यानने चैव दृष्टिभेदे भवे गृहं । घटभेद भवेत्स गृहं जम्बुक रोदते । अर्थ । सुता पातिवा बेले येवे वेङ्ग बोवाई से घर गृहस्थ अत्राहि होइ । से घर अलुआ होइ । से वास्ततः ध्वस्त होइ । शिबाल बोवाई ।

If a frog croaks at the time, it will be impossible for the householder to live there. The house will be ruined. The thatching of that house will not be completed. Jackals will howl there.

(ग) श्लोक गर्धवो यस्य स्यात् परिवर्ज्यते रोदन्ते पूत्रकालस्तु ध्रुव मृत्यु विनिर्दिशेत् । सुता पातिवा बेले येवे गध ध्वनि शुभइ तेवे पुत्रशोक होइ । गृहस्थ मृत्यु होइ ।

(घ) गर्धभो शब्दये यत्र तद्गोहं परिवर्ज्यते ।

काकोदृष्ट्या मुखं रौति ध्रुवं मृत्युविनिर्दिशेत् ॥ (१७ पृ:)

If an ass brays when the thread is being laid, the householder will lose his son. The householder will die. If (also) a crow caws it denotes death without doubt.

(ग) सुत विस्तार्यमानस्तु पन्नङ्गो यदि दृश्यते अचिरेणैव कालेन स्वामीन हत पन्नग । अस्यार्थ सुता पातिवा बेले येवे सर्प देखइ तेवे अल्पदिने मरइ । सर्प खाइ ।

(घ) सूत्रे विस्तीर्यमाणे तु पन्नगो यदि दृश्यते ।

अचिरेणैव कालेन सर्पेण निहतो ध्रुवं ।

If a snake be seen at the time, (the householder) will die within a short time, bitten by a snake.

(ग) श्लोक । बकश्च सहस्रव्यचन वसल्याक्षरानि च । न चैव सुप्रसन्न सन वसल्या विवर्ज्यते । अर्थ । सुता पातिवा बेले येवे बक देखि बाम पाखे से भूमि नुआ सल जे हाइ गोटिए थाइ ।

If a crane is seen towards the left, there is new piece of bone in the ground.

(ग) श्लोक । शत्रू क्षयति निर्घोषे वसन्ति विप्रसद्गृहे । ज्योतिषो कथयान्श्च कीर्त्तिश्च वित्तवर्द्धन । सुता पातिवा बेले येवे मेघ गज्जन करइ दर्पणे प्रसाद उत्तम ।

If there is a peal of thunder when the thread is being laid, then, according to the science of Astrology, the householder's fame and wealth shall increase and enemies diminish in number.

IV. Determination of the Nāga's Position

According to the *śilpasāstras*, it is imagined that a great serpent(nāga) lies encircling every building-site. Its body is divided into eight equal portions, namely the head, heart, stomach, navel, anus, knee, shin, ankle and tail. The serpent moreover moves round and round in a clockwise direction. Its head lies at the eastern point of the compass in the middle of the month of Āswina. It takes a year to come round to the same point. It is therefore possible to determine, on any date, where the different limbs of the nāga will lie along the boundary of the site. It is required in the *sāstras* that the auspicious pillar should be posted at certain points of the nāga's body in order to ensure good luck. The orientation of the door is also determined by the lie of the nāga.

VIII. The lie of the nāga

(क) श्रीश्रीश्री वामेण सेवते नाग ५० कोटि मायेते अन्यत्रे तिल्वियाचम् पृथिवी जायते जायते सदा ।

श्रीश्री-भाद्रव असाण कारितिषु सार नागसु पुर्वेक । दक्षिणे उदरे सेव पुष्टि सैव उत्तरे । पश्चिमे गोक्षसित अगोया सबलागुल तिभिमासे सुनिचल

मार्गसिरे पुष्य माघे शिर नागसु दक्षिणे । पश्चिमे मुदोरशैव पृष्टिसम्पुर्वेक । उत्तरेण पुच्छघात नैराण सबलागुल तिभिमासे सुनिचल ।

फाल्गुणे मधु वैशाखे शिरो नागसु पश्चिमे । उत्तरे उदरे सेव पुष्टि सैव दक्षिणे । पुवोस्य यदा पुच्छ बबेस्तीति लाङ्गुल तिभिमासे सुनिचल ।

जेष्ठ आषाढ श्रावणेषु शिरनागस उत्तरे पासि उत्तरेसैव पुष्टिसैक पश्चिमे । दक्षिणे यदा सक्ष ईशानेसैव लाङ्गुल (१४-१५ पृः)

(ख) एवे नाग परिणाम याणिमा । श्लोकः । वासेन सयने नाग । पथास केटी मीयुते । अनन्त ईती वीयात । पृथिवी यायते सदाः ।

भाद्रव आसिन्य सिर नागो पृष्ठके दखीणे उतरे चैव । पुष्टं च एव उतरे । पश्चिमे शपुच्छस्थितं । अग्निं सर्वलाङ्गुल । त्रिभीमासे शुनीश्चल ।

मार्गसिर पुस माघेण । सिर नागस्य दखिणे । पश्चिमे उदर चैव । पृष्ठत चैवक पूर्वकं । उतरे पुष्टस्थितं । नैऋते सर्वलाङ्गुलं । त्रिभीमासे शुनीश्चल ।

फाल्गुण्ये चैत्र वैसाखे सिर नागोशु पश्चिमे । उतरे उदर चैव । पृष्ठ चैव क दखीणे । पूर्वस्यक (कु?) दा पुष्ट । वाइवे स्थितो लाङ्गुलं । त्रीभी मासे शुनीश्चलं ।

येष्ट साढ श्रावणेशु । सिर नागस उतरे । पाटी ओष्ट सर्वचैव । पश्चिमे दखीणे जबा पुष्ट । ईसान्ये सर्वलाङ्गुल । त्रीभीमासे शुनीश्चल । (४४-४५ पृः)

(ग) श्लोक । तस्या ईशान भागेन त्स्मभरोपणमेव च । नागराजा क्रमेनैव ईशानं परिचिन्तयेत् । पूर्वे शिर भाद्रवार्द्धे ३ मार्गे दक्षिणमस्तके ३ फाल्गुणे वारुणेन्द्रेसे ३ जेष्ठे उत्तरमूर्द्धणि ३ । अस्यार्थ । भाद्रवाश्विनकार्तिक नागशिर पूर्वं थाइ । मार्गसिरपुष्यमाघ नागशिर दक्षिणे थाइ । फाल्गुनचैत्रवैशाख नागशिर पश्चिमे थाइ ।

(घ) भद्रादौ तु शिरः पूर्वं मार्गादौ दक्षिणे शिरः ।

फाल्गुनादौ शिरः प्रत्यक् ज्येष्ठादाबुत्तरे शिरः ॥

8. The nāga lies on its left side. During the months of Bhādra, Āswina and Kārtika, the head lies to the east, the back faces the north, the belly faces the south and the tail (extends from the western point of the compass to the s. e. point ?). It remains in that position for three months.

During the months of Mārgasira, Pousa and Māgha, the head is towards the south, the belly faces the west, the back, the east and the tail (extends from the northern point of

the compass to the s. w. point ?). It remains in that position for three months.

During the months of Phālguna, Chaitra and Baisākha, the head of the nāga is towards the west, the belly faces the north, the back, the south and the tail (extends from the eastern point of the compass to the n. w. point ?). It remains in that position for three months.

During the months of Jaiṣṭhya, Āsāṛha and Srāvaṇa, the head of the nāga lies towards the north, the belly faces the west, the back, the east and the tail (extends from the southern point of the compass to the n. e. point ?). It remains in that position for three months.

IX. The movements of the nāga

(क) अहिधर मद्गिराजा नित्य गम्य भ्रमन्तीह । चलित चरण दिने । षट् तिभि सतश्च । हिबह्नयष्टसका । चालते मेकपादेक त्रिभि त्रिभि त्रिभि मासे । (४८पृः)

(ख) नाग येँ उमृपे । नीत्यानी चलुअछि ताहा याणिमा । अचहर महीराया । निनीगौ मगती दीत्ये च । चलीत चरण दीने दीने । अष्ट त्रिभिसतं च । दीबहत परिसंक्षा चलती मेक पादेन । त्रिभिमासे । (५३-५४ पृः) ईशान्य कोण माडि नाग चलुछि । ५ । (५३ पृः)

(ग) वास्तु प्रमाणे न हि तस्य गात्रं वामेन सेति समतित कालं ।

त्रिभिनमासे परिनुत्य भूमौ तं वास्तु नाग प्रवदन्ति सिद्धाः । अस्यार्थः ।

वास्तु येते सर्पगात्र ये देह तेनोहि । वाम अङ्ग माडि सोइ थाइ । तिनि मासे भूमौक बोलन्ते दिगे लेखाए खाउ थान्ति । वास्तु नाग एमन्त बुलि सिद्धमाने ऋषिमाने बोलन्ति ।

पूर्वा दिक्षु शिरः कुर्वा नागणेते त्रिभिः त्रिभिः ।

भाद्र वा दैर्वामुपार्श्वं तस्य ऋक्ते शुभं गृहं ॥

नागशिर पूर्व थाइ । ईशान कोणठारु तिनि मास दिगे लेखाए याइ । ए तिनि मास ये ६० दिन एमन्ते दिग नउ ६० भाग होइ । एमन्ते ६० दिने दिगभोग करइ । एहि प्रमाणे पूर्व दक्षिण पश्चिम उत्तर ए चारि दिग बलइ एरूपे ।

(घ) तिनि दिग माड़ि शुभइ । दिगक अनाक्रान्त थाइ ॥
 वामपारुश माड़ि नाग । शोइण वास्तु करे भोग ॥
 ऐशान्य कोणु आद्य होइ । तिनि मास पूर्व रहइ ॥
 वास्तुर येते पूर्वदिग । दिनकु दिन करे भोग ॥
 नउ दिवसे शेष होइ । दक्षिणदिगकु माड़इ ॥
 एहि प्रकारे चारिदिग । भोग करइ वास्तुनाग ॥ (१३-१४ पृः)

9. During the months of Bhādra, Āswina and Kārtika, the head of the nāga lies towards the east. On the first day of this quarter, the head lies exactly at the N. E. point of the compass, while on the last day it lies similarly at the S. E. point. The head of the nāga thus moves one degree every day, in a clockwise direction.

In this connection, it is said in one of the passages quoted above that the nāga covers by its length that portion of the boundary which subtends an angle of 270° at the centre leaving an angle of 90° open. It should be noted however that this does not agree with the opinion quoted in the previous article.

X. The eight divisions of the nāga's body

(क) चतुश्च भवे यदा नाग तत्र प्रमाणञ्च विष्टतो लांगुलमुखः । नागते यत्र हस्तञ्च भागसै आते तथा । भागसत तालमेको सारस्या दुगुण तद्रुधो । सिरह्द मुदरसो नाभि पुच्छ जानुजङ्घ । आनुसैव लाङ्गुलेञ्च जानिमा वृद्धसदात ॥ ताल मेको फेणाभाग द्विताल हृद्भा तथा । नृअमुदरेशैव चतुर्थ ताल नाभि

दस्यति । गुहिजे पञ्चतालश्च षष्ठताल या जङ्घनः सप्तताल अन्तास्त्रैव पुच्छे चाष्टमेवचम् । (१५-१६ पृः)

(ख) गृहस्य यत हस्तं च । चतुश्च भवे जडा । नाग तत्र प्रमाणं च । पृष्ठतो लांगुले मुख ॥ नाग सेमे जत हस्तं च । भाग तस्य कारण तथा । भागस्य तालमेको । सीरसा दुगुणं तदाः । तालमेको फणाभागे । द्य ताल द्यस्तथाः । त्रीय ताल उदरे चैव । चतुताल नाभीदेसक । हृदय पञ्चतालं च । सष्टताल यानुजघन । सप्ततालं आन्दु चैव पुच्छे च अष्टमेवचः ॥ (४५-४६ पृः)

(ग) नागसिर आठताल वेवर्त्ताना सर्प येउ मासे येउ तिनि दिग मादि थाइ तिनि दिग मादिले येते हाथ होइ आठभाग करिव । आठभागर संख्या । श्लोक । ताल मेको फणाशिरः द्विताल कण्ठस्तस्ता । त्रिभिताल हृदयेश्चैव चतुर्तालोदरं भवेत् पञ्चताल नाभिश्चैव षष्ठताल गुहकस्तथा सप्तताल जघनश्चैव अष्टतालश्च पुच्छये । अस्यार्थ नागर ये शरीर आठताल ।

(घ) अष्टभाग कृत्वाभूमिः प्रथमं शिर उच्यते ।

द्वितीये हृदयं चैव तृतीये जठरं तथा ।

चतुर्थ नाभिकं विद्यात् पञ्चमं गुहमेवच ।

षष्ठं स्याज्जानुदेशं च सप्तमं जघनं तथा ।

अष्टमं पुच्छभागं स्यान्नागराजः प्रकीर्तितः ॥ (१४ पृः)

10. Divide the line along which the nāga lies into 8 parts. The first portion forms the nāga's head, while the rest constitute the heart, belly, navel, anus, knee, shin and tail. According to another reading, the length should be divided into 9 equal parts, of which the head is constituted by the first two, the rest being formed by the remaining divisions.

When the position of the nāga has thus been determined, various religious ceremonies are performed before the actual commencement of building-operations.

One of these is the setting up of the auspicious pillar called *subhastambha*. This pillar should only be posted at certain points of the nāga's body.

XI. Where the pillar should be posted on the naga's body

(क) नागर स्थम्भ जहि पड़िले घटदारापुत्र प्रणाशे भीति । खनमस्तके नाग गगहि श्रीसम्पद यदि जष्टरे । श्रीवभोग्य रूपते नाभि ख्यातोतु जातर त्रिसोभ एदुम्र देशविरोध ॥ जानुदीर्घ सवासोक्ष क्षमावलतम्र सोदेशश्वरोगी ॥ सीरो मृतु भये विद्रात् । पिठि शोक दारिद्रेक पुच्छे विविधभोग्यानि । क्रोटेण अर्थ-सम्पद शिर थम्मे भवे मृत्यु । पुहा पुत्रशोक पुच्छ साधननासस्य । उदरे सर्वसम्पद ॥ (१६-१७ पृ:)

(ख) नागर यें उ स्थाने खम्भ पड़ई तहीरें लक्षण कहीवा । अर्थ: । सिररे मृतु दिअई । पुष्टरे सोक संन्ताप छई । क्रोडरे अर्थ दीअई । गलारे पुत्रसोक होई । पुछ उदरे धनधान्य वर्धमान होई । (४६ पृ:)

(ग) शिर: सा पृष्ठ पुच्छाभ्याः शश्रुगेतदिगन्तत्र शयने वाम पार्श्वेन तस्य क्रोते शुभं गृहं । अथैवार्थ । शिर मस्तक पृष्ठ वोळन्ते पिठि । पुच्छ वोळन्ते छात्र सश्रु श्वेत वोल तिनि दिग माढ़ि थाइ । वाम अङ्ग माढ़ि शोइ थाइ । तस्य क्रोटं शुभं गृहं । गृह वोळन्ते क्रोट वोळन्ते पेटरे गृह शुभ देले सर्व भोगादि होइ ।

* * * *

केंउ तालरे शुभ देले कि होइ । श्लोक । दारापत्य प्रणाशो भवति च खनने मस्तके नागराङ्घ्रि श्रीसम्पत्ति प्रभुतो यदि हृदय जठरस्य व भोगौरूपेत । नाभि गात्रे रतिशयभयदो गुहसं देहभोगं । जानु दीर्घप्रवासो खलुमपि शेषये पुच्छदेशे विरोधः । अर्थ । सर्पर मस्तक ये फेणा ए फेणारे शुभ देले गृहस्थ पुत्रनास याइ । खनन वोळन्ते कण्ठ । एथि शुभ देले भाय्या नाश याइ । हृदयरे शुभ देले श्रीसम्पत्ति नाश याइ । जठर ये पेट एथि शुभ देले सकल भोगादिमान होइ । नाडीरे शुभ देले शत्रुभय होइ । गुहरे शुभ देले भोग करइ । जानुरे शुभ देले

गृहस्थ दीर्घ प्रवासी होइ । गृह भोग करि न पाइइ । पुच्छरे शुभ देले विरोधमान होइ । एमन्त होइ नाग अष्टशरीर अष्टताल विवेचना । संक्षेप करि बुध ये पण्डित-माने वास्तु अर्घ देले से गृहरे गृहस्थ अत्यन्त सुखार्ति पाइ । श्रीसम्पत्ति पाइ । इति नागपरिमाणसमाप्ति ।

(घ) दारापत्य प्रणाशो भवति च खनने मस्तके नागराज्ञः ।
श्रीसम्पत्तिः प्रभुत्वं यदि हृदि जठरे सर्वभोगैरूपेतः ॥
नाभौक्षीणं त्वराते रतिशयशुभदो गुह्यदेशे च रोगे ।
जान्वेर्दीर्घप्रवासी क्षयमपि जघने पुच्छदेशे च मृत्यु ॥ (१४ पृः)

11. If the hole for posting the auspicious pillar be dug at the head of the nāga, the wife and children of the householder will die ; at the heart and belly, wealth, prosperity and the enjoyment of power will follow ; at the navel, the enemies of the householder will be overtaken by misfortune and good luck follow him instead ; at the anus, sickness will follow ; at the knee, the householder will have to live away from home for a long time, and death shall come if the pillar be posted at either the ankle or the tail.

If the pillar be set up towards the back of the nāga, bereavement will follow, while prosperity will come if it is placed towards its lap.

XII. Where the door should be fixed with reference to the body of the naga

(ग) नागविधि द्वारलक्षण ॥ नागस्थान स्थान द्वारे विश्वकर्मा च भौषित दोषगुण समासाद्य कथितं वास्तुविस्तर ॥ अर्थ । नागर स्थान मनि द्वार करिब । एमन्त बोलि विश्वकर्म्मणि वोइले दोषगुण मनि बुझि नाग स्वस्थाने द्वार कले धन-जन बहुत होइ । घर शुभकाले येमन्त नागर आठताल बुझि हृदय जठरे

शुभ देइ एवे सेहि प्रकारे करि परिणाम करि बुझि नाग हृदये जठरे द्वार करिब ।
ए भल होइ । आउ स्थानमानङ्करे घर कले विरोध होइ ।

12. The position of the door should be fixed from the position of the nāga's limbs. Viswakarmā says that if the effects of placing the door-way in relation to the limbs of the nāga are taken into consideration before fixing its position, then great prosperity will be enjoyed by the householder.

Locate the eight limbs of the nāga ; then place the door at either its heart or its stomach. That will bring good luck. In any other case, dangers and strife will follow.

V. Astrological Considerations

XIII. The effects of building in different months of the year

(क) चैत्र्ये व्याधि माघेति । वैशाखे धन सम्पूर्ण । जेष्ठेन पशुचेव । आषाढे पशुनाशनः । श्रावणे ब्रह्महानि । भाद्रवे हानि रोगिणः । असिने जन दारिद्र्ये च ।

(२०-२१ पृः)

कार्तिके धन नाभय । माघेण बहु शोक वृत्ता । फाल्गुने बहु पुत्रीय । (१६ पृः)

(ख) एवे बारमास भल मन्द कहीवा । श्लोकः । चैत्रे व्याधि तीष्ठन्ति । वैशाखे धनसम्पद । जेष्ठेन पशु चौर्या च । आषाढे पशु नाशनं । श्रावणे बहुहानी च । भाद्रवे बहु रोगीणी । आसिन्ये जन नश्यन्ति । कार्तिके धन लाभक । मार्गशिरे बहुधन चैव । पुसेणं टस्करं भवेत् । माघे बहु सोकं च । फाल्गुने बहु पुत्रकं (४८ पृः)

(ग) एवे गृह मासफल कहिवा ।

श्लोक । चैत्रे च शोकमवाप्नोति ।	गृहकारयेन्नरः ।
वैशाखे धनरत्नानि ।	जेष्ठ्ये मृत्यु विनिर्दिशेत् ।
आषाढे धननाशश्च ।	पशु वृद्धिमवाप्नुयात् ।
श्रावणे भूमिलाभाय ।	हानि भाद्रपदे तथा ।
पत्नी नाशश्च वाग्धिने ।	बहु धान्यानि कार्तिके ।
मार्गशिरे धनः प्राप्ति ।	पौषे चौरभय तथा ।
माघे अग्निभयं कुर्यात् ।	फाल्गुणे काञ्चनं भवेत् ॥

अर्थ । चैत्रमासरे शोक जात होइ । वैशाखे धन रत्नानि होइ । जेष्ठे गृहस्त मरइ । आषाढे धन हानि होइ । श्रावणे भूमि लाभ होइ । भाद्र मासे सर्व्वहानि होइ । आश्विने भार्या मरइ । कार्तिके बहुधन होइ । मार्गशिरे बहुधन होइ । पौषे चौरभय होइ । माघरे अग्निभय होइ । फाल्गुने धनपुत्र होइ ।

- (घ) वैशाखे धनरत्नानि ज्येष्ठे मृत्युविनिर्दिशेत् ।
 व्याषाढे धनलाभं च पशुबृद्धिं मवाप्नुयात् ॥
 श्रावणे भूमिलाभः स्याद्धानि भारद्रपदे तथा ।
 पत्निनाशश्चाश्विने च बहुभार्या च कार्तिके ॥
 मार्गशोषे धनावप्तिः पौषे चौरभयं तथा ।
 अशुभं च भयं विद्यादग्नि माघे विनिर्दिशेत् ॥
 फाल्गुने काञ्चनं पुत्रं चैत्रे च शोकवान् भवेत् । (५ पृः)

13. *Vaisākha* brings wealth; *Jaisfhya*, theft of cattle or death; *Āsārha*, the death of cattle; *Śrāvāṇa*, great loss (the acquisition of landed property, according to another version); *Bhādra*, loss and illness; *Āswina*, famine in the land (?) or loss of one's wife; *Kārtika*, gain of wealth or the acquisition of many wives; *Āgrahāyana*, wealth; *Pousa*, theft; *Māgha*, bereavement or danger from fire; *Phālguna*, abundance of progeny or gold and progeny; *Chaitra*, sickness or bereavement.

XIV. Effects of building in the light or dark half of the month

- (क) कृष्ण शुक्ल वेणी पक्षर कथा ॥ श्लोक ॥
 शुक्लपक्षे भवे सुख्य कृष्णेण टसकर भवेत्
 तैम्बग्या विचार क्रुतइव यदि चेत महाहानि ॥ (२१ पृः)
 (ख) कृष्णपक्षे तस्कर चौरभय होई । शुक्लपक्षे शुख सम्पद देइ । (४६ पृः)

14. If the building-operation is begun during the dark-half of the month, then there will be danger from thieves; if, on the other hand, it is begun in the light-half, there will be prosperity and happiness.

XV. Effects of building on different days of the week

(क) भास्करे शुभदायक । नृपभय रविसुते भूमिपुत्रेन नाशकः । गुरुशुक बुधवारेन गृहकर्म्मणि कारये । इति वदति वराहे ॥ ५ ॥ (२१ पृ:)

(ख) एते सात वा लक्षण कहिष । शशि क्लेश दारिद्र्य च । भास्करे शुभ-दायकः । अग्निभये रविपुत्रे । बुध गुरु शुक्रवारेण । गृह कार्यानि कारये (४६ पृ:)

(ग) वारशुद्धि ॥ शशि क्लह दारिद्र्ये । भास्करे ह्यग्निदाहे शाकविल च रविपुत्रे भूमिपुत्रे मृतेषु । बुधगुरु कविचारे सस्तलने प्रशस्ते इति वदति वराहो ।अर्थ । गृहाघट देवाकू । सोमवारे कलह होइ । दारिद्र्य होइ । रविवारे अग्निदाह होइ । शनिवारे शोक होइ । धनक्षय होइ । मङ्गल वारे मृत्यु होइ । बुधवार गुरुवार शुक्रवार ए तिनि वारे गृह ईशान कले धन सम्पत्ति होइ । वारफल ।

वदेयं भवति भानु दिने अर्थनाशः

शौरेरपि क्षितिसुतस च वज्रघातः ।

प्रासादसच्चपुरपुष्करिणीक्रियासु

धर्मार्थं वाञ्छित फलानि शुभाग्रहाणि ।

(घ) वन्देर्भयं भवति भानुदिनेऽर्थनाशः ।

शौरेर्दिने क्षितिसुतस्य च वज्रपातः ।

प्रासादसच्चपुरपुष्करिणी क्रियासु ।

धर्मार्थं वाञ्छितफलानि शुभाग्रहाणां ॥

सोमवारे कलह होइ । दरिद्र होइ दिन याइ ॥ रविवारे अग्निभय । शनिवारे धनक्षय ॥ आबर शोकहिँ दिअइ । मङ्गले वज्रपात होइ । गुरु भार्गवा बुध तिनि । शुभे प्रशस्त एहा घेनि । (६-७ पृ:)

15. Monday brings strife and poverty ; Tuesday, death from stroke of lightning ; Wednesday, Thursday and

Friday bring good luck to the householder ; Saturday, danger from fire or bereavement or the king's displeasure ; Sunday brings good luck or danger from fire (according to another version).

XVI. Effects of building during different phases of the moon

(क) पञ्चमे उच्चाटने तथा दशमी चौरभय । एकादशी नृपतिभय । अमिवै पति न सहन्ति । भार्या ना सहन्ति पूर्णिमा । पञ्चदश तिथिचैव । नवमी परिवर्जये नन्दा अर्धक्षय जातु ॥ भद्रार्द्र परिवर्जये । यथा निधने पुत्रेश्चैव । रुज आप सु परजाक्षत्र । पूर्णत पतिक्षयात । ईश्वाने तेषु भाशुभु । (१६ पृ:)

(ग) तिथिशुद्धिः । प्रतिपद गृहकार्यश्च दुःख प्राप्नोति नित्यसः । अर्धक्षय तथा षष्ठि पञ्च मोक्षाटनं तथा । चौरभय दशम्यश्च एकादशी द्वादशि नृपाभयात । पत्नीनाशश्च पौर्णमास्या पतिनाशो कुहुस्तथा । अस्म्यार्थ । गृहीमानङ्कु प्रतिपदारे दुखी होइ । षष्ठीरे धनक्षय होइ । पञ्चमिरे उच्चाटन होइ । दशमीरे चौरभय होइ । एकादशी द्वादशीरे राजभय होइ । पौर्णमीरे भार्या नाश याइ । अमावस्यारे गृहस्थ मरइ । चतुर्थी नवमी चतुर्दशी ए तिनि तिथि रिक्त । एथि गृह शुभ देले शस्त्रभय होइ । द्वितीया सप्तमी चैव तृतीया अष्टमि त्रयोदशी पञ्चते धनरत्नानि स्थम्भलम्नो शुभेक्षणे । द्वितीया सप्तमी तृतीया अष्टमी त्रयोदशी ए पाञ्च तिथिरे गृहार्थ देवाकू शुभ । स्थिर लग्न हेब । शुभ वेल हेब । एमन्त हेले शुभ हेले श्रीसम्पत्ति होइ । तिथि फलमाह । नन्दानाः करि ज्ञेया भद्रा मङ्गल नामदा । न रिक्त च शुखं वित्तं पासोयच्छन्ति यायइ । मृत्तिजच्छन्ति रिक्तन्ति गृहारम्भे शुतां त्यजेत् । कुहुन्दुरि तदा ज्ञेयाभ पूर्णा लक्ष्मी प्रजच्छति । पौर्णम्या लक्ष्मीकर ।

(घ) गृहं कृत्वा प्रतिपदि दुःखं प्राप्नोति नित्यशः ।

अर्धक्षयं तथा षष्ठ्यां पञ्चम्यां चित्तचञ्चलः ॥

चौरभीतिर्दशम्यां तु चैकादश्यां नृपाभयं ।

पत्नीनाशश्च पौर्णम्यां स्थाननाशः कुहौ तथा ॥

रिक्तायां सर्वकार्य्याणि नाशमायान्ति सर्व्वदा ।

द्वितीया सप्तमी चैव तृतीयाष्ट त्रयोदशी ॥

पञ्चसु स्तम्भकर्म्मणि स्थिरलग्ने शुभेक्षणे ॥ (६ पृ:)

16. If the building-operation is begun on the first day (after either the new or the full moon), one is sure to be overtaken by sorrow ; the sixth brings about loss of wealth, while the fifth brings unrest of mind. The tenth causes loss from theft, while the eleventh brings about the king's displeasure. The full moon causes the death of one's wife, while the new moon brings about loss of landed property (?). The fourth, ninth and the fourteenth (commonly known as *rikta*) are responsible for the frustration of all efforts. The second, seventh, third, eighth and thirteenth are favourable for performing the ceremony of the auspicious pillar.

XVII. Rabisuddhi

(ग) रविशुद्धिः श्लोक । यत्रराशिस्थितं सूर्य्यः त्रिषष्ठदशलाभक एकादश द्विषञ्च नवमोप्यष्टा त्रयोदश विनात्परं । प्रथमे रविगोचर शुद्धि होइव । तृतीय षष्ठ दशम एकादश इये चारि राशिरु एक राशि होइव । २य ५म ६म ए तेर दिन उतारु शुभ होइ । आऊ पाञ्चरासि जन्म १ चतुर्थ ४ सप्तम ७ द्वादश १२ अष्टम ८ । एतेथारे सूर्य्य थिले विन्न होइ । रविशुद्धि । जन्मन्यकं त्यजे विद्वान यदीच्छेदात्मनः शुभं । जन्मन्यकं समायायो भार्यापुत्रादि संक्षय । द्वितीये धननासस्यात् । तृतीये धनसम्पदः । चतुर्थे बन्धु वैषम्यं । पञ्चमे पुत्रसंक्षय । षष्ठे धनादि सम्प्राप्ति । गृहछिद्रं तु सप्तमे । अष्टमे म्रियते भर्ता । नवमे कीर्त्तिनाशनं । दशमे धनधान्यादि । धम्मंश्चैकादश रवौ । शोकव्याधि विपद्ग्न विरधा द्वादशे स्थिते ॥ इति रविशुद्धिः ।

(घ) जन्मराशेः शुभः सूर्य्य-स्त्रि-षष्ट दश लाभगः ।

द्विपञ्च नवमोऽपिष्ट त्रयोदश दिनात्परं ॥

ए अन्ते रविशुद्धि शुण । गृहकर्मरे ये कारण ॥ तृतीय षष्ठ ये दशम ।
एकादश घेनि उत्तम ॥ द्वितीय नवस पञ्चम । तेरदिन अन्ते उत्तम ॥ जन्म चतुर्थ
सप्तम । द्वादश आवर अष्टम ॥ पाञ्च राशिरे सूर्य्य थिव । सर्वदा शुभकु न
देव ॥ (६ पृः)

17. The zodiacal sign in which the sun was present during the birth of a person is his birth-sign. That person should not set the auspicious pillar (*i. e.* begin building-operations) when the sun is in the same position. Counting that as one, the third, sixth, tenth and eleventh bring good luck to the builder ; the second, fifth and ninth are also auspicious (after the expiry of the first thirteen days ?). Never begin operations on the first, fourth, seventh, eighth and twelfth signs.

(According to another version) the second brings about loss of wealth ; the third, wealth and prosperity ; the fourth, loss of friends ; the fifth, death of children ; the sixth, acquisition of wealth ; the seventh, division in a household ; the eighth, loss of one's wife ; the ninth, loss of fame ; the tenth, wealth and prosperity ; the eleventh, religious merit ; the twelfth, strife, bereavement and sickness,

XVIII. The influence of the zodiacal signs

(ग) वृष । सिंह । विष्णु कुम्भ वेश्मकाय्य शुभक्षण ।

18. Taurus, Leo, Scorpio and Aquarius are auspicious in connection with building-operations.

XIX. The influence of the constellations

(ग) नक्षत्रफलं । आदित्यादय रोहिणी मृगशिरा ज्येष्ठा धनिष्ठा उत्तरा । पौष्य विष्णुमृगानुराधा गुरुहि शुद्धे सुपुत्रान्विते । सोम्याना दिवसेऽथ पापरहिते योगेभिरिक्तै तिथौ । विष्टित्यक्तदिने वदन्ति मुनयो वेश्मादि कार्थ्य शुभा । अर्थ । गृह स्थम्भारोपणकु नक्षत्र शुभफलं । आदित्य दय बोलन्ते । १३।१४।१५।१६।१७।१८।२३। १२।२१।२६।२२।१८।१७।८ एते नक्षत्र शुभफल अटइ ।

(घ) अदित्यदय रोहिणी मृगशिरा ज्येष्ठा धनिष्ठोत्तरा ।
ऐष्णा विष्णु मृगानुराधगुरुभिः शुद्धैः सुतारान्वितैः ॥
सौम्यानां दिवसेऽथ पापरहिते योगेऽतिरिक्तै तिथौ ।
विष्टित्यक्तदिने वदन्ति मुनयो वेश्मादिकार्य्य शुभं ।

(अन्यच्च) अश्विनी रोहिणी मूला ह्युत्तरात्रयमेव च ।
स्वाती हस्तानुराधासु स्तम्भारम्भः प्रशस्यते । (७ पृः)

(ग) विष्णे देवाग्निभये श्रवणाभयमेवच धनिष्ठाबहुभोगश्च वरुणं मरणभवेत् । अजपादे भयं कुर्वादोषे शरण पञ्चक । अश्वार्थ उत्तराषाढारे गृहकर्म कले अग्निभय होइ । श्रवणा नक्षत्रे गृहकर्म कले भय होइ । धनिष्ठा नक्षत्रे गृहकर्म कले रोगी होइ । शतभिषा नक्षत्रे गृहकर्म कले मृत्यु होइ । पूर्वभेदे नक्षत्रे गृहकर्म कले नृपभय होइ । एमन्त होइ पाञ्च नक्षत्र दोष ।

(ग) धनु मीनयोर्मध्ये यदि गच्छति चन्द्रमा ।
न हरे तृणकाष्ठादि न गच्छे दक्षिणामुखे ।

अर्थ । चन्द्रमा धनु छाड़ि मकर चन्द्र येवे प्रवेश होइ मकर कुम्भमीन सरि याए शरण पञ्चक ।

(घ) धनुर्मीन द्वयोर्मध्ये यावत्तिष्ठति चन्द्रमाः ।
न छिन्ययात्तृणकाष्ठादीन्गच्छे दक्षिणां दिशं ॥ (८ पृः)

VI. Astrological Considerations (contd.)

XX. Bandha

(क) द्रघवा जत्रहस्तश्च । प्रत हस्तेन गुणएते । अष्टाभि हरते पिण्ड । सेम (स ?) बन्ध आयते । (२६ पृः) धज १ । धूमि २ । सिंह ३ । स्यान ४ । वृष ५ । खर ६ । गज ७ । धनस ८ । (५० पृः)

(ख) दीर्घवाजतहस्तश्च । प्रती हस्तं च गुणएत । अष्टमभिहरते पिण्ड । शेष बन्धस्य उच्यते । श्री । ध्वज । धूम्र । सिंह । श्वन । वृष । खर । गज । ध्वज । ८ । ए अष्ट बन्ध । (५० पृः)

(ग) घर बन्ध घराणकु धराण धार । वास्तुभूमि येते बखराकु येते हात होइ एहाकु दीर्घ बोलि । घरर गभीरकु प्रती बोलि । दीर्घ हाथ थोइ प्रति हाथ गुणिमा । गुणन्ते गुणना घन येते होइ एहाकु वास्तुर घनहाथ बोलि । ए घनहाथ उपर करि थोइ थाई । ए धराण मानङ्क मुल राशिटी । तल करि एहा घनहाथ थोइवा । अष्टबन्ध धराण निमिते आठभागे हरिब । उपरे शेष येते अंश रहिला । ए घरर बन्ध होइ । ध्वज धूम सिंहायुश्वानवृषखरस्तथा । गजध्वसायाते चैव गृह-बन्ध स उच्यते । अस्यार्थ । एक बन्ध्व हेले ध्वजबन्ध होइ । दुइ बन्ध हेले धूमबन्ध होइ । तिनि बन्ध हेले सिंह बन्ध होइ । चारि रहिले स्वानबन्ध होइ । पाश्च रहिले वृषबन्ध होइ । छय रहिले खरबन्ध होइ । सात रहिले गजबन्ध होइ । आठ रहिले ध्वसबन्ध होइ । एमन्ते अष्टबन्ध जानिमा ।

(घ) व्यासेन गुणितं दैर्घ्यमष्टाभिर्भाजितं पुनः ।

शेष ध्वाजादिकं ज्ञेयं पूर्वादिभवनाष्टके ॥ (६ पृः)

20. Multiply the length by the breadth of the house and divide the product by 8. If the remainder be 1, then the *bandha* of the house will be *dhwaja* or the flag. Similarly if it is 2,3,4,5,6,7,8 (*i. e.* 0), the *bandha* will be as follows, *dhumra*,

smoke ; *singha*, lion ; *swāna*, dog ; *brisha*, bull ; *khara*, ass ; *gaja*, elephant, and *dhwānkha*, crow.

XXI. Their effects

(घ) ध्वजे विभूतिर्मरणं च धूम्रे ।
 सिंहे जयः श्वा च करोत्यनर्थं
 भोगो वृषे हानिकरः खरे च ।
 पुष्टिर्गजे काकपदे च दुःखं ॥ (१० पृः)

21. *Dhwaja* brings riches ; *dhumra*, death ; *singha*, victory ; *swāna*, troubles ; *brisha*, enjoyment ; *khara*, loss ; *gaja*, growth (?), and *dhwānkha*, sorrow.

XXII. The use of a house determined by its bandha

(क) धजे देवगृह कृजात । धूमेण हुमशालेक । सिंहेन स्रघरचैव सुनेण कुट-
 शालेक । वृ वृषवे घर वात वृतात । खरेन अशशालेक । गजेन रत्नघर कृजात ।
 धसेन सहस्र शालेक । (५० पृः)

(ख) जेउ बन्धरे जेउ घर करिव ताहा जाणिमा । श्लोक ।

ध्वजे देवगृहं कुर्यात् । धूम्रेण होमशालिका । सिंघेण शिरिघरं कुर्यात् ।
 (५१ पृः)

(ग) एवे केँउ घर केउ बन्धरे तोलिवा ताहा जानिमा । ध्वजेन देवगृहं कुर्यात्
 धूमेन होमशालकं । सिंहे श्रीघरं कुर्यात् स्वाने कुटीनशालक वृषे अन्तःपुर
 कुर्यात् खरे पशु नियोजयेत् । गजे भण्डारकश्चैव । धुम्रेन शम्भुशालकं । अर्थ ।
 ध्वजबन्धे देवगृह करिब । धुम्रबन्धे होमशाला करिब । रसुअ घर करिब । खन्धा-
 घर करिब । सिंहबन्धे श्रीघर । श्रीघर बोलन्ते यौ घर बड़ से घर वेहेरन भोगादि
 करिब । स्वान बन्धे नानाप्रकार वुटुनि घरमान बलन्ते ये पवनयन्त्रघर एमन्त
 नाना कुटुनि घरमान होइब । वृषबन्धे अस्तेःसरपुरकु जात बोलन्ते । आपनार
 अङ्गभोग करिबा । कुटुम्ब्यादि घर करिब । खरबन्धे हातीशाला घोड़ाशाल

पशुजन्तुमानङ्कु शाल करिब । गजे भण्डार वोळन्ते भण्डार करिब । गन्ताघर करिब । द्रव्य थोड्वा घर ये ताहा करिब । ध्वंस बन्ध शस्त्रशाल वोळन्ते मिमि-
साल घर साब्जेघर क्रिअवा सैन्याघर करिब । एमन्ते अष्टबन्ध अष्टप्रकारे घर करिब ।

- (घ) ध्वजे देवगृहं कुर्याद्भूमे च होमशालकः ।
सिंहे च श्रीगृहं कुर्यात् श्वाने कुट्टणीशालकः ॥
वृषे अन्तःपुरं कुर्यात् खरे पशून्मियोजयेत् ।
गजे भण्डारकं चैव ध्वाक्षे च शस्त्रशालकः ॥

22. Now is being indicated the *bandha* with which each apartment should be made. The sanctuary should have *dhwaja* as its *bandha*; the cooking apartments should be of *dhumra bandha*; the state-apartment, of *singha bandha*; the place for husking corn, of *swāna bandha*; the inner apartments, of *brisha bandha*; the stable for horses, elephants and other animals, of *khara bandha*; the store-room should have *gaja* as its *bandha*, while the armoury and soldiers' barracks should be of *dhwānkha bandha*.

It would appear from a consideration of the above passage that the length and breadth of these different apartments of a royal household were chosen in such a manner that the apartments belonged to the eight *bandhas* named above. This was probably considered auspicious and the proper thing to do.

XXIII. Disposition of the doors according to bandhas

(क) द्वार विचारकु । धजेण पखिमे द्वार श्रीकरे सिंहमेव च । प्रुवेद्वार वृषे सव । दक्षिणे गणमेवचम । धस्यणे नैरेते द्वार । धूमेण वावइ तथा । ईशाने स्वान पूजो ॥ खरचे द्वार अष्टिका । (३१ पृ:)

(ख) येउ वन्धरे येउ आङ्कु द्वार ताहा याणिमा । ध्वयेन पश्चिम द्वार । उत्तरे सिंघ मेवचः । पूर्वद्वार वृषश्चैव । दक्षिणे गजमेवच । ध्वाक्षेण नैऋत द्वार । ध्वजेण वयवस्तथा । ईशाने श्वान पुत्रे । खर च द्वार अग्नयः । (५०-५१ पृः)

(ग) ध्वज धूम्रश्च पूर्वैशशिंह स्वानश्च दक्षिणे वृषखर पश्चिमादि गजध्वसो च उत्तरे । अर्थ । ध्वजवन्ध धूम्रवन्ध पूर्वदिगे अछि । सिंहवन्ध स्वानवन्ध दक्षिणदिके अछि । वृषवन्ध खरवन्ध पश्चिमदिके अछि । गजवन्ध ध्वसवन्ध उत्तरदिके अछि । एहाङ्क ए दिगमाने घर । सदा सर्व्वदा दिने ए वन्धमाने ए दिगरे थान्ति । एहाङ्कर आउ चलिवार नाहि । ए घर येंउ वन्धे होइथिव से वन्धकु से दिग द्वार ॥

वृषवन्ध पूर्वद्वारे गजश्च दक्षिणामुखः ।

ध्वजश्च पश्चिमद्वारे सिंहे गृहर उत्तर ॥

अर्थ । सिंहवन्धे घर हेले उत्तरद्वार करिब । वृषवन्धे घर हेले पूर्वद्वार होइब । गजवन्ध हेले दक्षिणद्वारे होइब । ध्वजवन्ध हेले पश्चिमद्वार हेव ।

(घ) वृषवन्ध घरर द्वार । पूर्वरे कहे मुनिवर । १ । गजवन्ध द्वार दक्षिणे ध्वजवन्ध द्वार पश्चिमे । २ सिंहवन्धे उत्तरद्वार । दिग अनुरूपे विचार । ३ (२१ पृः)

23. The door of an apartment should face one of the following directions according to the *bandha* of the latter ; west for *dhwaja*, N. W. for *dhumra*, north for *singha*, N. E. for *swāna*, east for *brisha*, S. E. for *khara*, south for *gaja* and S. W. for *dhwānkha*.

XXIV. The star under which a house is built

(क) नृपति पगेण हारएते । सेस अंशं विजानिय । ततो ऋक्ष विनिहस्यते । (४६ पृः)

(ख) श्लोकः । अष्टभी हरते पिण्ड । ऋक्षभागेन हारएत । सेस अंस वीयानीत । तत्र ऋक्ष वेनीहस्यते । (५१-५२ पृः)

(ग) अष्टाभि गुणितं पिण्डं रिख्यभागेन हारयेत् ।
शेष मृक्ष विजानिया स्विनदि गणिते बुधः ।

अर्थ । घरर पिण्ड ये घनहस्त येते हाथ थोइ एथकु अष्टबन्धे गुणिम । ए येते होइ एथकु सताइस नक्षत्रे हरन्ते उपरे शेष ये रहइ से घरर नक्षत्र होइ । ए नक्षत्र तिनि पाद । एकपाद नोहिब । आपना नक्षत्रकु नाड़ि नोहिब । तिनि नक्षत्र तिनि पाद । एकपाद नक्षत्र येवे होइ से घरे विघ्न बहुत होइ । दुइ पाद नक्षत्र कि चारिपाद नक्षत्र येवे होइ नाड़ि नोहिले शुभ तार होइ ।

(घ) अष्टाभि गुणितं पिण्डमृक्षभागेन हारयेत् ।
शेषमृक्षं विजानीया दशिवन्यादिक्रमेण च ॥
मूलपिण्डकु आठे गुणि । सताइशरे हर पुणि ॥
लब्धरे प्रयोजन नाहि । शेषरे नक्षत्र हुअइ ॥
घर नक्षत्र हेला सेहि । विचार शुभाशुभ तहि ॥
आपणा नक्षत्रकु पुण । नाड़ी नोहिब गणि आण ॥
नाड़ी होइले न करिब । ए पुणि त्रिपाद नोहिब ॥
त्रिपाद होइले न कर । विघ्न कराए एहि घर ॥
दुइ पाद चारि पादरे । सुख हुअइ सेहि घरे ॥
एरूपे होइला नक्षत्र । एवे शुण हे आन तत्त्व ॥

24. Multiply the area of the house (in sq. cubits) by 8 and then divide by 27. The remainder denotes the constellation under which the house (is 'born'). If it is the same as the birth-star of the owner, or if it belong to the *ekapāda* or *tripāda* subdivisions, then the house will bring troubles. There will be happiness, if the star belongs either to the *dwipāda* or *chāripāda* subdivisions.

(क) रेवती २७ दिति ७ पित ७ मरुतप १५ मूला १६ वृत्ति १२-२१-२६ । हरि २२ । सोम ५ । वाजि १ । धनि २३ । कमला ४ । (२२ पृः)

(घ) १ अश्विनी, २ द्विजा, ३ कृत्तिका, ४ रोहिणी, ५ मृगशिरा, ६ आर्द्रा, ७ पुनर्वसु, ८ पुष्या, ९ अश्लेषा, १० मघा, ११ पूर्वाफाल्गुनी, १२ उत्तरा फाल्गुनी, १३ हस्ता, १४ चित्रा, १५ स्वाती, १६ विशाखा, १७ अनुराधा, १८ ज्येष्ठा, १९ मूला, २० पूर्वाषाढा, २१ उत्तराषाढा, २२ श्रवणा, २३ धनिष्ठा, २४ शतभिषा, २५ पूर्वभाद्र, २६ उत्तरभाद्र, २७ रेवती । (२६ पृः)

XXV. Finding the probable age and means of destruction of the house

(क) अष्टाभि गुणन्ते पिण्ड ॥ षाठिभागेण हारयते ॥ शेष अंशं विजान्विधा । ततो जीवन सेतुते ॥ जीवनस्य देवहारिता सेस जातिन उचेत ॥ ॥ जीवनस्य ततहारि तसंसं मृतु उचुते । पृथि आपात आकास वाकि वएध आमचेत ॥ (४६-५०)

(ख) जीवनसतचद्वारितमस्य मृतुं क भवेत । प्रिआतमायसप्रिआ । साद्रीव गुण लम्बतेः । पृथिवी । आप तेय । वाइव । आकास । ए पाश्चभूत (५२ पृः)

(ग) घरर पिण्डकु आठे गुणन्ते येते होइ । एथकु घरर आयुस ये ६० वर्ष । एमन्त ६०के हरिबा । उपरे शेष ये रहइ से मरण सुतेक होइ । पृथि १ आप २ तेज ३ वायु ४ आकास ५ तत्र ए केमन्त पृथि पड़िले घर अछुया रहि भाजि याइ । आप पड़िले जलरे भाजइ तेज पड़िले अग्निरे दहि होइ वायु पड़िले वाआरे भाजइ आकाश पड़िले चलके भाजइ ए निमन्ते भाजइ ।

(घ) वसुभिर्गणितं पिण्डं षष्टिभागेण हारयेत् ।
शेषमंशं विजानीयाहायुर्गोहस्य कोविदः ॥
पृथिवी-जल-तेजांसि वायुराकाश एव च ।
पञ्चायुर्जातये तत्र भग्नदाहादिकं क्रमात् ॥ (११ पृः)

25. Multiply the length of the house by its breadth, multiply the product by 8 and divide by 60. The remainder gives the age of the house. Divide the probable age by 5 (the number of the elements). From the remainder you will be able to find out how the house will be destroyed. If it is 1, the house will never be completely thatched ; if it is 2, water will destroy the house ; if 3, then fire will burn the house ; if 4, the house will be destroyed by a storm ; if 5, the house will be struck by lightning.

XXVI. The nabāngsa of the house

(क) ऋक्षचतुर्गुण कुजात । नवभिभाग कारयते । मेसं असं विजानीयात् ।
टसकरादि गणिते बुध । टसर १ । भोग २ ॥ वितक्षण ३ ॥ दातरा ४ ॥ ति ५ ॥
अभय ६ ॥ पुषेक ७ ॥ दारिद्र्य ८ ॥ देव आल ९ ॥ (४८-४९ पृ:)

(ख) ऋक्षं चतुर्गुणं कृत्वा । नवभिभाग हरयत् । सेस अंस वीयाणीत ।
टसकर दुगुणं इत्थं । टसकर । भोग २ । वितक्षण ३ । हात्रिअ ४ नृपती ५
उभयः ६ । अघुसेक ७ । दारिद्र्य ८ । देवालय ९ ए नव अंस (५३ पृ:)

(ग) घर नक्षत्र येते अङ्क तैहिकि ४रे गुणिमा । येते होइ एथुक ९रे
हरिवा । उपरे शेष ये रहइ से घरर नवांश होइ । तस्कर १ भोग २ वितक्षणला-
दाता ४ नृपति ५ अभय ६ नपुंसक ७ दारिद्र्य ८ देवालय ९ । तले लब्ध ये
होइला से घरर राशि होइला ।

(क) ऋक्षं चतुर्गुणं कुर्यात् अवभागेन हारयेत् ।
शेषमंशं विजानीयात् राशिमामिशेत् ॥
आदौ चौरभयं भोगी द्वितीये वित्तनाशनं ।
वह्नौ वेदे भवेद्दाता नृपति पञ्चमे तथा ॥
षष्ठे भयमवाप्नोति सप्तमे च नपुंसकः ।
वसौ दरिद्रतामेति नवमे विष्णुमन्दिरं ॥ (१२ पृ:)

26. Multiply the index number of the constellation of the house by 4 and divide by 9. If the quotient is 1, then there will be theft in the house. If it is 2, there will be enjoyment (of wealth) in the house ; if 3, there will be loss of wealth ; if it is 4, the householder will be a munificent person ; if it is 5, the householder will become a king ; if it is 6, there will be an absence of fear ; if it is 7, (the householder will become ?) a hermaphrodite ; if it is 8, there will be poverty ; if it is 9, the house will be a temple. The remainder gives the index number of the zodiacal sign of the house.

XXVII. The presiding nāga of the house

(क) दीर्घ दुइ मिश्रिता ॥ दीर्घ दुइ गुण कर होइ ॥ ३४ ॥ तपचुभूत ॥ रिक्षवसु-हरते सैव ॥ सेस नाग उतते । अनन्त वासुकि सैव । तक्षक क्रोकोटस्तथा । शङ्ख कुलिक पद्म ॥ महापद्म अष्टपत्त । (४८-६ पृः)

(ख) ऋसभवशु हरते चैव । सेस नागत्र उच्यते । आठनागनामः । श्लोकः । अनन्त वासुकी शैव्य ? तक्षककोटकस्तथाः । संखं कुलिक पद्म ॥ अष्ट-नागवीधिण्तेः । (५२ पृः)

(ग) घरर पिण्डकु घरनक्षत्रे गुणिमा ८ रे हरिवा । शेष ये रहइ से घरर नाग होइ । अनन्त १ वासुकि २ तक्षक ३ कर्कोट ४ संख ५ कुलिक ६ पद्म ७ महापद्म ८ एमन्ते अष्टकुला नाग होइ ।

(घ) ऋक्षेणगुणितं पिण्डं अष्टभागेन हारयेत् ।

अष्टौ नागानन्तादीन भागशेषं प्रकल्पयेत् ॥ (१२ पृः)

27. Multiply the area of the house (in sq. cubits) by the index number of its star and divide by 8. The remainder indicates which nāga lives in the building-site ; 1 Ananta,

2 Bāsuki, 3 Takshaka, 4 Karkoṣa, 5 Ṣankha, 6 Kulika, 7 Padma and 8 Mahapadma.

XXVIII. Calculating the expenses of building the house

(घ) अष्टाभिर्भाजितायच्छेषं स व्ययो भवेत् ।

व्ययाधिष्यं न कर्तव्यं गृहमायाधिकं शुभं ॥ (१२ पृ:)

28. Divide the area of the house by 8. The remainder denotes the expenses (in hundreds of rupees ?) of the house. It is not proper to spend more than that on the house. (It is good if it can be managed with less ?)

XXIX. Determining the orientation of the door of the house

(ग) बन्ध प्रमाणे भाग प्रमाणे घर घटना होइलार घर द्वार फेडा लक्षण ॥श्लोक॥
मेष सिंह हयानान्तु पूर्वसाल प्रसस्यते प्राड्बुम्मुख पश्चिमद्वारा प्रविश्यन्ते धनापते ।
अस्यार्थ । मेषसिंह धनु ए तिनि राशि याहार होइ थाइ पूर्वदिगकु शुभ । ए तिनि राशिकि पूर्वदिग घर योगाइ । ए मन्दिरे पश्चिम दुवार हेव । गृहस्थ पूर्वमुख होइ ए मन्दिरे प्रवेश होइले ए तिनि राशिरे धनसम्पद होइ ।

वृष कन्यामृगानाश्च सप्तद्वारानि मन्दिरे प्राट्मुख उत्तरद्वारादक्षिणाभिमुखन्ति ।
अर्थ । वृष कन्या मकर ए तिनि राशिरे दक्षिणदिगर ए तिनि राशिकि दक्षिण मन्दिर होइव । ए मन्दिर उत्तरद्वार करिव । गृहस्थ दक्षिणमुख हेव । ए गृहे प्रवेश हेले ए तिनि राशिकि धनसम्पद देइ ।

तुलामिथुनकुम्भानां शुभ पश्चिम मन्दिरे पूर्वाभिमुख पूर्वद्वारे सन्ति धनानिच ।
अर्थ तुला मिथुन कुम्भ ए तिनि राशि पश्चिम मन्दिर । ए तिनि राशिकि पश्चिम मन्दिर हेव । ए मन्दिरे पूर्वद्वार हेव । गृहस्थ पश्चिममुख होइ ए मन्दिरे प्रवेश होथिव । एमन्ते धनसम्पद तिनि राशिकि होइ ।

अलिकर्कटमीनानां मुत्तरं मन्दिरं मतं । श्रीकामदक्षिणद्वारा प्रविश्यन्तु भगवान् ।
 अर्थः । विष्ठा ककड़ा मीन ए तिनि राशि उत्तरदिगर् । ए तिनि राशिकि उत्तर
 मन्दिर हेव । ए मन्दिर दक्षिणदुआर होइब । गृहस्थ ए मन्दिरकु उत्तरमुख होइ
 प्रवेश हेव । ए तिनि राशिरे धनसम्पद होइ । इति वारराशि चतुःसाला विधि-
 लक्षण । ए प्रमाणे वारराशिकि चारिदिगकु चतुःसाला दुआर फेड़ा होइब ।

29. Under Aries, Leo, Capricornus the temple should face the west ; the householder should enter it while facing east.

Under Taurus, Virgo, Sagittarius the temple should face the north ; the householder should enter it while facing south.

Under Libra, Gemini, Aquarius the temple should face the east ; the householder should enter it while facing west.

Under Scorpio, Cancer, Pisces the temple should face the south ; the householder should enter it while facing north.

All these will bring prosperity and wealth.

XXX. Determining the 'luck' of the place from the orientation of the door

(ग) दिगद्वार भागलक्षण । द्वारवास्तु प्रवक्ष्यामि भागा अष्टा शुभाशुभ पूर्व-
 स्वामि चतुर्दिशं क्रमे द्वार शुभाशुभ । पूर्वदिग आदि करि चारिदिग भाग
 प्रमाणे आठभाग द्वार सचपि कहिब । इन्दिरि जे शुभाशुभ ताहा कहिब । ए
 दिगके आठभाग लेखाए । श्लोक । ईशानादौ लिखिते पूर्वं । आह्लादौ दक्षिणं
 भवेत् । नैऋते वारुणे चैव वायवे भवति उत्तरे । अर्थ पूर्वद्वार कले ईशानकोण-
 ठारू गणि आनिम । दक्षिणद्वार कले अग्निकोणरू गणि आदिम । पश्चिमद्वार
 नैऋत कोणरू गणि आनिम । उत्तरद्वार कले वायव्य कोणरू गणि आनिम ।
 श्लोक । अग्निभय बहुकन्या धनदोभाजक्तजनं क्रोधस्नानस्यकश्चैव रोदने चौरभयं

तथा । प्रथम भागे अग्नि भय । बहुतकन्या २ । बहुत धन ३ । राजपूजा ४ । क्रोध ५ । अनर्थ ६ । रोदन ७ । चौरभय ८ ॥ अल्पसूत्रा अल्पधनश्च चौराभ वड भोग भोजन सूतबूधा सूतबिघ्नमध्य रोगं भवति यावति याम्येन । अर्थ । दक्षिण आङ्ग प्रथम भाग अल्प सूत १ । अल्पधन २ । निश्चय पराभव ३ । भोग ४ । भोजन ५ । सुतबुद्धि ६ । निधन ७ । सुनक्षय जराज ८ । श्लोक । भवबन्धो रिपुपीडा धनसुत सुख समये पुत्र धन नास्ति वैरीव्यं पुत्रोन्नदोषात्रयेनास्या । उत्तर आङ्ग प्रथम भागे बन्धन होइ थाइ । शत्रु पीडा २ । धन सुत ३ । सुखसम्पदा ४ । सुतधन नास्ति ५ । वैरी ६ । गोपसुना शतपत्नी ७ । मृत्यु ८ । इति द्वार लक्षण । येसु येसु स्थितिर्येसु तेषु तेषु फलप्रद शुभवाप्य शुभोवापि यत्र द्वारस्तु कथ्यते । अर्थ येंउ भागरे द्वारस्थान स्थित करि करिब से भागरे येंउ फल सेहि फल पाइब । से केमन्त फल होइ । शुभ फल होइ अशुभ फल होइ । येमन्त करि भागमानङ्कर शुभाशुभ कहिला अछि सेहिमत फल प्राइब । श्लोक । तृतीयन्तु र्जयो प्राच्या याम्यस्त यस्तु पञ्चमे तृयोपञ्च मयोपञ्च पञ्च ए चतुर्थेति उत्तरे । अर्थ । पूर्वभाग आठभाग करि ईशान कोणठारू तिनि भागे ४ भागे द्वार करिब । दक्षिण दिग आठ भाग करिब । अग्निकोणठारू ४ भाग ५ भागे ५ दुयार करिब । पश्चिम दिग ८ भाग करिब । नेरूत कोण ठारू गणि आनिब तिनि भाग ४ भागे द्वार करिब । ए प्रमाणे द्वारघटना एमन्त ।

(घ) एवे हो शुण मन देइ—

दिगक आठभाग होइ ॥ पूर्वरे द्वार विचारिब । ऐशान्य कोणरू गणिब । प्रथमभागे अग्नि भये । द्वितीये कन्या लब्ध होए । तृतीयभागे धन प्राप्ति । चतुर्थरे राजसम्पत्ति । पञ्चमभागे क्रोधी होइ । षष्ठभागरे नाश याइ । सप्तम भागरे रोदन । अष्टमे चौरभय जाण । दक्षिण दिगरे याणिम । अग्नि कोणरू ये पश्चिम । प्रथमभागे अल्प सुत । द्वितीये अल्पधन प्राप्त । तृतीये नीच पराभव । चतुर्थ भोगाभोग योग । पञ्चमे बहु सुत जात । षष्ठरे विघ्न होए सुत । सप्तमे धनकु नाशइ । अष्टमे रोगी होइ थाइ । शुणहे कहिवा पश्चिम । नैऋतकोणरू गणिम । प्रथमे सुत पीडा होई । द्वितीये रिपु पीडा पाइ । तृतीयभागे

धन देव । सम्पद सुत आउ हेव । चतुर्थ शुभ भाग्य होइ । पञ्चमे सम्पद दिअइ । षष्ठभागे नृप भये । सप्तम भागे रोगी हुए । अष्टमे वैरी भाव जाण । उत्तर भाग द्वार शुण । वायव्य कोणरु गणिव । शुभ अशुभकु जाणिव । प्रथमे बन्धन हुअई । द्वितीय भागे पीडा पाई । तृतीय भागे धन सुत । चतुर्थ सुख होए जात । दिअइ बहुत सम्पति । पञ्चमे धन सुत नास्ति । षष्ठरे वइरि विणाश । सप्तमे गोरु पशु नाश । अष्टमे अपमृत्या जाण । एवे दीपका वाक्य शुण । पूर्वर् द्वार विचारिवा । तृतीय चतुर्थ करिवा । दक्षिण द्वार शुभ शुण । चतुर्थ पञ्चभागे गुण । पश्चिम तृतीय पञ्चम । उत्तर दिग एवे शुण । तृतीय चतुर्थ ये शुभ । कहिलि द्वार शुभाशुभ ।

30. All doors lying between the N. E. and S. E. points of the compass are said to face the east. Similarly, the south includes all points from S. E. to S. W.; the west includes all points from S. W. to N. W. and the north includes all points from N. W. to N. E. Each of these quarters is again divided into 8 points, and the following 'effects' are said to accompany the disposition of the doors in one or other of these points.

In the eastern quarter, 1 brings danger from fire; 2, the birth of many daughters; 3, great wealth; 4, kingly prosperity; 5, anger; 6, troubles or destruction; 7, weeping; 8, danger from thieves.

In the southern quarter, 1 brings a meagre progeny; 2, meagre wealth; 3, defeat by lowly persons; 4, enjoyment; 5, enjoyment of (good or plenty of?) food; 6, troubles; 7, loss of wealth; 8, disease or loss of progeny.

In the western quarter, 1 brings sickness of children; 2, trouble from enemies; 3, wealth and progeny; 4, good luck; 5, prosperity; 6, the king's displeasure; 7, sickness and 8, enmity.

In the northern quarter, 1 brings about imprisonment; 2, sickness or trouble from enemies; 3, wealth and progeny; 4, happiness and wealth; 5, loss of happiness and wealth; 6, enmity; 7, loss of domestic animals; 8, death or accidental death.

Place the door in the 3rd or 4th points of the eastern quarter, the 4th or 5th of the southern quarter, the 3rd or 4th of the western quarter or the 3rd or 4th of the northern quarter.

VII. The Auspicious Ceremony

XXXI. Astrological matters

(क) क्षत ध्वजपातगणासमरपीत सजुगा प्रसाद भवने दृश आवते श्री-
माचरेत् । (१० पृः)

(ख) धनुच्छत्रपातंग वा द्रशने प्रीयते जदा । द्वादसव्यसते हस्त । (४३ पृः)

(ग) ध्वजवस्त्रपाताकादि दर्शने धनसम्भव । पूर्णकुम्भ शुभाप्रोति ऐश्वर्य्य
कनकलाभये ।

(घ) ध्वजपताकादि दर्शने धनसम्भवः ।

पूर्णकुम्भे भवेत् वित्तं प्राप्नोति कनकादिकं ॥ (१५ पृः)

31. If a bow, umbrella, flag or banner be seen when the auspicious ceremony is being performed, good luck is indicated thereby.

(ग) भिक्षुकं सन्न्यास चैव वधं । भोगान्तरातपि नगेइसे सुतकालेषु यत्र
तत्रस्तुमिच्छतां । अर्थ । वास्तुभूमिरे सुता सुत धरिवा वेले भिखारो सन्न्यासी
वैरागी रोगी तपी कुशलोक एतेक देखिले नीच होइ । ए येते शुभ कर्म करि
याइ से मिथ्याकु याइ ।

(घ) हीनङ्गो भिक्षुकश्चैव वन्ध्या रोगात्त खज्जकौ ।

दृश्यते चेदगृहारम्भे कर्तुं च मरणं ध्रुवं ॥

If during that occasion the following things be seen, it denotes ill luck for the householder ; he may even die : a lean or decrepit person, a beggar, a barren woman, a *sannyāsī*, a diseased person or a *vairāgin* (a Vaishnaba friar who has forsaken the world).

(क) क्रीडन्ति बालकाः यत्र सोमि तोप ससंस्ताता ।

तत्र विजाविजानित्य नमथा कदार चम । (६ पृः)

(ख) श्लोकः । क्रिडन्ति बालका तत्र । स्वामि तत्र मनेस्थिता । तत कृत वीयानीत । नमस्कारं कदाश्चनः । अर्थः । शुभ देवा वेले जदी बालेक क्रिडा करई तेवे स्वामि तपसिद्ध होई । तपर ये वीजनीती । मन थाई कीछि नोहई । (४२-४३ पृः)

If children be seen at play during the ceremony, the the austerities of the householder (*tapas*) will be crowned with success.

XXXII. General matters

(क) धर्माधर्म जानीयाते तत्रकाले सनसाधिति । सभासुभ सरावाणी सिस्त दृष्ट नक्रमाणी । सर्व्वलक्षणसम्पूर्णं सर्व्वभरणभूषित । द्रवभन दृष्ट गृस्तकमदचम् । कृममम् स्त्रीणमेवचम् द्रशनतत वोर्जानित्य पुत्र वा धन दश्यते ॥३४॥ (१० पृः)

(ख) श्लोकः । धर्माधर्म वीयानीत तत्र कालेन सिधिति । शुभाशुभ तारावाणि । तत्र दुष्टिकर्माणि । अर्थ । धर्मकथाकु येवे विचारिव । से तत काल प्रापत होई । शुभाशुभ कथाही प्रापत होई । दृष्टे ग्रहमानंकर पीडा न नागई । थ श्लोकः । सर्व्वलक्षण सम्पूर्ण । सर्व्व आरोहणं भूमि । दिव्यवसन परिधाव्य । सुभ तत्र न संसयः । अर्थः । लक्षण बहोई देहरे सर्व्व आभरण थिव । दीव्य वसन परिधापन करिथिव । एमन्त हेले सर्व्व शुभ होई । (४२ पृः)

32. You must consider what is lucky and what unlucky, what should be done and what avoided. If you follow the right course, you will be able to avoid the baneful influence of the stars. Clothe yourself with all sorts of good things, put on all the lucky marks. Thus all will be well.

XXXIII. Things required for the ceremony

(क) एवे मङ्गल आपोरण । दधि दुग्ध यवधानञ्च शाकरे तण्डूले च श्रीफल पुसेक हेम चन्दन वासयगलकम् । तालति मि धुपदीप अक्षत पूर्ण कुम्भेक रस यवतिल पुञ्जम् ऐस्य न । शङ्ख दृष्ट । अर्थ एक दधि दुइ दुग्ध तिन यवधान चार शाकर पाँच तण्डुल छ गुया सात सुना आठ पञ्चरत्न नरे चन्दन दशरे लुगा एगारे अलता वाररे अक्षत तेररे पूर्णकुम्भ चौदरे माल पन्दररे माघी तिल षोडरे गुलुचि सतररे असनछेलि अठररे शङ्खलेचि येतेक मङ्गलटी । (१७-१८ पृः)

दधि दुग्ध शाकर हेमासिन्तिक । श्रीफलयुग्मवस्त्रञ्च । गुडकताम्बुलेञ्च सुवर्णधान पुलचिगोलि चन्द । घृतमधु गुड कदलीञ्च । शंखमोदि दीपकम् (३० पृः)

(ख) एवे मङ्गलारोपण विधान कहीवा । श्लोकः । दधि दुग्ध यवधानं च । साकरं तण्डुलं तथाः । श्रीफल वदरिश्चैव । चन्दनं वासयुग्मकं अलङ्कृतं धुपं दीपं । अक्षतं पुर्णकुम्भकं । अर्थः । दधि १ दुग्ध २ यवधान ३ साकर ४ तण्डुल ५ श्रीफल ६ पुस्प ७ चन्दन ८ वास ९ पल १० दुर्वाक्षत ११ धुप १२ दिप १३ वदरि पत्र १४ पुर्णकुम्भ १५ रस १६ जवधान १७ तिल १८ संखलेडी १९ एतेक मङ्गल ए ।

33. The list of things required in the auspicious ceremony is given below : curds, milk, grains of barley, sugar, rice, the bael fruit, plums, sandal-wood, a pair of new cloths, ornaments, incense, lamp, the durbā grass, sun-dried rice, a water-jar filled to the brim with water, betel-nuts, a piece of gold, the five gems, lac-dye for the feet, fish, sesamum seeds, gulancha flowers, bark of the asan tree (and another object called *sankhaleḍi* or *sankhajhoḍi*).

XXXIV. 'Effects' of finding different things in the ground when it is being dug for posting the auspicious pillar

(क) श्लोक । कीट चाटो तनुसानु चास्तिलन्दोचइ टिका । पाषाणो यत्र वल्लुकादृशो तत्र फलानि जायेत् ॥ एथर फलश्रुति अर्थ । काठे अग्निभये बुरुतात । अङ्गारे व्याधिपीडन । ५४ । तृषण प्रवहानि । स्या । अस्तिके न रक्ष नस्यन्ति । ईटका धन आगम । पाषाण बलिका सम्बक्ष । (१८ and १९ पृ:)

(ख) श्लोक । काष्ठ ईष्टे तनुसाने । वचा ईन्दन ईटकां । पासाण पत्र वल्मिको । हसे तत्र नोयोग्यत । अर्थ । काठे अग्निभय व्या(धि ?) तृणेन द्रव्यहानी । अस्थिरे कुलक्षय । नवा अर्घ प्रसनवदन । ईटका धन अपमान । पासाण बलीका सम्पद । (४७ पृ:)

(ग) भस्मास्थि काष्ठ दुस्थतु केश कपोल दन्त रक्त सर्व्व यदि वाथ शितला च लोष्टे धर्म कुलामलिनी कलाज नाना तस्मिन वदन्ति मुनयो धर्म कीर्त्तिनाशं । अर्घ्य देवा वेडे एते पदार्थ थिले एमन्त होइ । एतेक कि पाँउश अङ्गार हाइ घरकाष्ठ तुष बाल मुण्ड दान्त रक्त वाहार होइवार रक्तिया माटी कि इटामाटी भूमि गभीर ठारे शुभ देवा वेले एते पदार्थ पाइले एते पदार्थ थिले मुनिमाने वोइले गृहस्थर धर्मकीर्त्ति नाश याइ ।

(घ) भस्मास्थि काष्ठमङ्गारं तुषं बालं कपालकं ।

रत्तपुत्तिकदन्तं च मृद्धान्डास्थिनि यत्र वै ।

तत्रावासं न कर्त्तव्यं कृते कीर्त्तिधनक्षयं ॥

इष्टकायामर्थलार्भ पाषाणे सर्व्वसम्पदः ।

सपादौ निधनं कर्त्तुरङ्गारे च कुलक्षयं ॥ (१८ पृ:)

34. Do not build the house if the following things are found in the hole dug for posting the auspicious

pillar : ashes, charcoal, bones, woodwork of old houses, chaff, hair, skull, or red earth. Under these circumstances, one's religious merit and fame are likely to be destroyed. Bones will bring about the death of one's progeny. Brick brings good luck, stone brings prosperity in all matters.

XXXV. The ceremony of posting the auspicious pillar

(क) श्लोक । भोतानि राक्षसस्यासैव । ये तिष्ठि खेचर । ते स्रवे प्रगहणामि वास्तु गृहामहापुस्या । वाहुमूले खनन्ते भूमि । वास्तुरेस्त चतुदश । तत्र मध्ये स्त्रीते लक्ष्मी । जन्त्रे प्रान्तिक नाग नाम । पशुक्षता वलाक्षता । सुमधा सुवद प्रिया । अमुत सुखी सुमती । सुगन्धिन नेम ।.....। थम्भ थम्भ महाथम्भ चारि चामर चारित्र । ईशाने अधकृपिते । थिरे भवन्ति सर्वदा । धनपुत्र कलह जावचन्द्रर्कमेदिनी ॥ स्वभावे चञ्चला देवी मम गृह थिरे भव । वसुमती देहिस्थान सर्वद्व सुशोभन । गिरुहाते शङ्ख निस्वामो आयेके सुभदायक ॥ (२६-३० पृ:)

(ख) भुहानि सक्षसा सैव्य ५ एति पुते खेचरा । सवे प्रतिगच्छन्तु । वास्तु गृहामर्क शुभं । शुभख्यात जेते होईव खोलिवा । ताहा जाणिमा । वाहुमूले खनने भूमि । वास्तुवार चतुसत । तत्र मध्ये स्थिति लक्ष्मी । पुज्यतेपि च नागका । ५ । एवे नाग जाति मान नाम । पाहछ त्रावलि छत्रा । सुमेधा सुमति प्रिया । अम्बतिमुख सुमेति । सुगन्धि कालनेमिका ।.....। स्तम्भ स्तम्भ महास्तम्भ । चारि चामर दइवत । ईशान्ये थर्थ पलवा थिर भवतु सुर्वदा । धनपुत्र कलत्रं च । याव चन्द्रर्कमेदिनी । सभावे चञ्चला देवी । महाम गृहस्थिरं भवे । वसुमति देहि स्थान । सर्वद्रव्य शुशोभनं । संह्याथे शंखनिस्वामी । आयते शुभदायक । भद्रगति हिजवरणं । दधि छत्रादिमर्दलं । विहार दिव्यवसनं पुष्प फलसुशोभनं तवादिज भयं च । मङ्गल मानन्द ये जेक्षू पुनर्वसुनयं । गृहाम्भ विधियते । सर्वजनवरण । सवेस वेद उकति । पुछन्त श्रीकरे थ्रिया । राजश्री करभोगि । धनसुत । नववस्त्र सुशोभनं । (५६-५६ पृ:)

35. During the ceremony, say unto ghosts, *rākshasas* and other denizens of the heavens, "You depart". Worship the *nāgas*. Pray to the Earth-goddess, "Oh Earth, give shelter unto me. Thou art adorned with all sorts of good things". Say unto Lakshmi, the goddess of wealth, "Oh Goddess, thou who art naturally restless (one who doth not favour the same household for a long time), stay in my house, undisturbed, as long as the sun and moon endure".

The Brahmin priest should be worshipped (and other ceremonies also performed. The use of curdled milk, an umbrella, the drum, fruits and flower-offerings are also indicated).

XXXVI. Laying the foundation-stone

(ग) पथर गोटीए दीर्घप्रति अष्ट आंगुल उच्चप्रमाणे हेव । एथि चारिदिग चारिकोणकु आदेगि पद्मपाखुडा आठगोटी हेव । मध्यरे केशर हेव । नागर हृदयरे हेड ओ उदरे हेड खातखोलि भूमिकि शुद्ध करि मङ्गलारोपण करि धूपदीप नैवेद्य गन्ध पुष्प ताम्बुल ग्रामदेवतीमानङ्कु पूजा करिब । शिल्पि ज्योतिष ब्राह्मणकु पूजा करिब । विप्रहस्ते स्थिरभव इति मन्त्रेण गर्तं शुभ देव । चारिदिगकु चारि कोणकु पाखुडामाने सरि होइ ये थाहा दिगकु थिवे दिगभेद नहिब ।

36. Take a block of stone 8 digits in length, breadth and height. Carve upon it a lotus with eight petals and show its pistil clearly. Dig a hole at the heart or stomach of the *Vāstu-nāga* and purify it with proper ceremonies. Worship the guardian deities of the village with incense, lamp, rice-offerings, sweet-smelling articles, flowers and betel-leaves. Worship the artist, astrologer and the priest. "Being placed by the hand of the Brahmin, thou remain (there) permanently": place the

foundation-stone with this utterance. The eight petals should point towards the eight points of the compass.

(ग) येउ भूमिरे ईशान ये स्तम्भारोपण करिबा ए दिन कर्त्तारोक्कु शुभ होइब । शुद्धि होइब । ताहा ढण्ड नाभिरे करि खात खोलिब । खात भितरे गोमयरे लेपिब । गात पूर्व्व पूर्णकुम्भ वसाइब । पूर्णकुम्भे सुवर्णरूपा नाना रत्न मध्य करि मिश्रित करि करिब । नुआ वख गोटिए वान्धिब । आम्बपत्र डाले देव । नडिआ गोटिए देव । ए पूर्णकुम्भ सरि होइ पुरित होइ थिब । पुष्प गन्ध नैवद्य ताभ्युल साहत करि दव । देवता पूजा करिब । धूपदीप देव । देवताङ्क स्तुति करिब । विश्वकर्म्माकु पूजा करिब । भो विश्वकर्म्मणि मोहर गृहारम्भ कर्म्म बोलि विसेसित होइ समर्पिब । दारापुत्र वन्धुमाने सखोमाने वेष्टित होइथिब । पञ्चरत्न गुलुचि देइ एवम्बिधि व्यभार स्थम्भारोपण करिब । स्तम्भरे पुष्प चन्दन नवीन वख वेष्टित करिब । कर्म्मन्ते ब्राह्मणभोजन दक्षिणा देब । ज्योतिषपूजा भोजन दक्षिणा देब । शिल्पि पूजा बोलन्ते माहाराणाकु भोजन दक्षिणा वख देब । एवम्बिध प्रमाणे स्थम्भारोपण कले शत्रुक्षय होइ । विप्रमाने वेद उच्चारण करुथिवे । एमन्त वेले गृहारोपण कले वास्तुरे धनसम्पत्ति होइ । × × × × येँउ मासरे शुभ देवाकु योगाइ से मासे गृहस्थकु शुद्ध हेब । शुभयोग हेब । वार तिथि नक्षत्र राशि योगकरण शुभ हेब । स्थिर लग्न हेब । विष्टिवैधृति व्येतिपात न हेब । × × × । ब्राह्मणकु नवीन वख देब । भोजन देब । दक्षिणा देब । एवम्बिधिमत् श्रीशुभ श्रीसम्पत्ति भवति एवन् । गृहधिवाय इति गर्त्त शुभविधि । एइ गर्त्त शुभ पद्म उपरे शुभस्वम्भ गोटि मण्डि करि आरोपण करिब । एथि माल चन्दन नवीनवख वेष्टित करिब । उपरे नुआ हाण्डि गोटिए देब । पक्षी जन्तुमाने वसिवा निमन्ते ।

After taking into consideration the day of the week, the phase of the moon, the position of the stars, constellations, sign of the zodiac etc., one should perform the ceremony of posting the auspicious pillar. The owner of the house

should be ceremonially pure ; the ceremony should not be performed if he is ceremonially unclean. Dig a hole at the navel (of the nāga) and post the pillar within it. Cleanse the inside of the hole by besmearing it with cow-dung, and place pieces of gold, silver and various gems therein. Also put in a new piece of cloth, a twig of the mango tree and a cocoanut. Fill the water-pot to the brim with water. Worship the gods with incense, lamp, sweet-smelling articles, rice-offerings, betel-leaves and other articles. Worship Viswakarman (the presiding deity of all craftsmen), and read the following *mantra*, "Oh Viswakarman, this is the beginning of my building-operations". The householder should be accompanied by his wife, sons, male and female friends. Then the auspicious pillar should be set upon the auspicious stone. Adorn it with garlands, sandal-wood paste and a piece of new cloth. During the ceremony of posting the pillar, Brahmins should chant the Vedas. Tie an earthen vessel at the top of the post for birds to build their nests therein. At the end of the ceremony, the priest should be offered food and presents. The architect should be offered food, presents and a new piece of cloth. If the ceremony is performed according to these instructions, (the householder) will be prosperous, and his enemies will diminish in number.

VII. Miscellaneous Matters

XXXVII. Regarding trees

(क) यत पिसाणि वृक्षाणि । डालि डालिमु केसर । पुनाग । सरल सैब । नारिकेल पिअङ्गम । मसिदान वृक्षा अप्र । क्षत्रिकार क्षता यन्त्रिका । जुगदि जमुका सैव नवधकु सञ्चम्बेका । नारगिल फलचैव प्रमुखीप्रातभूमिसु । आमेव मलिकादिन । कम्बाण्ड दिन ऋषय । कदलि क्रदलि बलि तेन्तुलि पाटेलि पलास तथा । कण्ठकिमि मूलिसैव अवमलाण परिवर्जयेत । वर्जयेत पूर्वानि ओषत । पलक्षं च दक्षिणे । सदानपोध पश्चिमभागे उडम्बर अथवा उत्तरे । ईशाने रजपुष्प । आगुआ खीरणीस्तथा । नैऋते कण्टकी सैव । बडवे श्रिमूलस्तथा । असस्थलेव दारिद्रे च । पलक्षभियोगमादृश्यते । सेसद्वस वटवानि धनहानि भण्डवरे असिभय रजपुष्प । खिरलिसु सुतभय कटुकि रिष्टभय । गृहभेदक श्रिमूल । चाग्रभिभिसुणिस्त्रे वै । (२२-२४ पृः)

(ख) डाली डाडीम्ब केसरा पुनागं सरलस्यैव्य लवङ्गपुष्पम्बेका । नारङ्ग श्रीफल चैव । प्रमुखि मातृभूमिषु । अमेव वलीकानन । ५ । पाटलि पसव-स्तथा । कण्टकि श्रिमूलोच्चैव । अमलान परिवर्जयेत् । वक्र पूर्व औसस्थ । पलाशं स दक्षिणे । सदानं पश्चिमे रोगे । अथवा भद्र उत्तरे । ईशान्ये रक्त-पुष्पं च । अग्निगिरिणास्तथा । नैऋते कण्टकोच्चैव । बाइबे शिमुलि तथा । (४६-५० पृः)

(ग) वर्जयेत्पूर्वा पूर्वं अश्वथं दक्षिणे पलाशस्तथा न्यग्रोध पश्चिमे भागे उत्तरस्तु भद्रम्बर । ईशाने रक्तपुष्प च आग्नेया क्षीरीगस्तथा । नैऋते कण्टकी चैव । वायवे । नन्तु शाल्मली । अश्वथोच्चैव दारिद्र्यं पलासे विजगस्तथा न्याग्रोधनि अयोध्यस्य उत्तरे मृत्युडुम्बर । रक्तपुष्पं अग्निभयं राजभयं क्षीरीनस्तथा । कण्टकी रिपुभयञ्चैव सुहृद्भेदं च शाल्मली । अस्यार्थः । पूर्वं अश्वथिले दारिद्र्यं होइ । दक्षिणे पलास थिले विपत्ति पडइ । बडगल थिले कलह होइ । उत्तरे उदुम्बर थिले

मृत्यु होइ । ईशान्यकोणे रक्तपुष्प थिले अग्निभय होइ । अग्निकोणे क्षीरवृक्ष थिले विपत्ति होइ । नैऋतकोणे कण्टावृक्ष थिले शत्रुभय हेउ थाइ । वायव्य-कोणे शिमूलीवृक्ष थिले सुहृन्भेद होइ । श्लोक । पूर्वैक वज्रजये दक्षा सुवन्ति फलतो यदि । स्थावरो पालिन यस्य विपत्ति ध्रुवये तथा । विधि पूर्वैक प्रमाणे एते वृक्ष वज्रर्जनीय । यैहि सुवर्ण फलुथिव स्थावर ये गळ गोटिए थाइ कि ना बोलि रखिले विपत्ति ध्रुव पराये तथा । वृक्ष शुभ । मालती मालिकामेदं मन्दारकुन्द-मेवच गृहाग्रे च समारोप्य लभते पुत्रसम्पदः । अस्यार्थं मालती मल्लि कुन्द कामोद मन्दार एते पुष्प गृहर आयतन भित्तरे थिले कि होइ आरोग्य होइ धनपुत्र सम्पद बहुत होइ । श्लोक । पुष्करिणी देवसदनं नदीकल्पद्रुमस्तथा मशु-भादिश्च कथ्यन्ते पूर्व्वतर शुभायच । पोखरी नदी देवतास्थान कल्पद्रुम ये वृक्ष-माने दक्षिणे पश्चिमे थिले अशुभ दिअन्ति पूर्व्व उत्तरे थिले बड़ शुभ दिअन्ति ।

(घ)

पूर्व्वऽश्वत्थं वज्रर्जयित्वा तिन्तिडी दक्षिणे तथा ।

पश्चिमांसे वटं तददुत्तर न ह्युडुम्बर ।

ऐशान्ये रक्तपुष्पं च आग्नेये क्षीरपादपं ।

नैऋते कण्टकं चैव वायव्ये शालमली तथा ॥

यत्र तत्र स्थिता वृक्षा विल्व-दाडिम केशराः ।

पनसो नारिकेलं च शुभं कुर्व्वन्ति नित्यशः ॥ (१६-२० पृः)

37. Avoid the aswattha, khirabriksha, tintiri, kanṣaka, baṭa, śālmali, uḍumbara and raktapuspa in the following directions respectively : east, s.e., south, s.w., west, n.w., north, n.e. If these are not avoided, the following 'effects' will follow as a result : poverty, dangers, danger from enemies, strife, loss of friends, death and danger from fire.

It is good to plant the following trees within the compound of a house : bael, dāṛimba, kesara, panasa,

nārikela, punnāga, sarala, labanga, champā, nāranga, mālati, mallikā, mandāra, kunda, and kāmōda. Then health, wealth and progeny will follow.

According to (ग), trees which cause injury when planted towards the south or west, become a source of good luck if they are planted to the east or north of tanks, rivers or temples.

XXXVIII. Regarding the disposition of water in the neighbourhood of the dwelling-house

(घ) प्रागादिस्थे सलिले सुतहानिः शिखिभयं रिपुभयं च ।

स्त्रीकलहः स्त्रीदौष्ट्यं नैवं वित्तात्मजवृद्धिः ॥

जलर शुभाशुभ शुण । पूर्वरे पुत्रर मरण । अग्निदिगरे अग्निभय । दक्षिणे शत्रुर उदय । जल नैर्ऋतदिगे थिले । स्त्री दुष्ट हवन्ति ना भले । पश्चिमे स्तिरी कलि करे । वायव्ये ऐश्वर्य न मिले । वास्तु उत्तर ऐशान्यरे । जल प्रशस्त दुष्टारे । (२० पृ :)

38. If there be water towards the east of the dwelling-house, the son (of the householder) will die. If it is to the S.E., there will be danger from fire ; if it is to the south, enemies will arise; if it is to the S.W., the wife will become corrupt ; if it is to the west, the wife will become quarrelsome ; if it is to the N.W., there will be prosperity. It is good to have water towards the north and N.E. of the dwelling-house.

XXXIX. Regarding the Owner, Priest, Professor and others.

(क) महाराणाविधान । ये ने सुत महारण्वर् । विभागतु कारियेत । विकोणकोण विसुद्धत । के पोर्थ कि विधानर । यौ महाराणा विभाग न करिब विकोण कोण भाङ्गिब । ताहा हाते प्रसाद गढाइब । विसिकम्मोवाच । शिलिपि-

लक्षण वळेह । शुन मे ऋषि उत्तम आचार कर्म सुचिर । पुंसवल्यामेह प्रथकि ।
 अर्थ । शिल्पिलक्षणकु येवे विचारिब । विसिक्रमा मेरुकु कँहुअछन्ति । हे मेरु
 शुन । आचारवन्त होइब । शुचिवन्त होइब । तिरि पुंस घेनि थेब । पुरुष
 वळा धरि थेब । एमन्त होइ शुभपूजा कराइब । ब्रह्मावरण विसिक्रमावरण ।
 दिगपालवरण । नवप्रह्वरण । एतेक वरण करिब । एतेक वरण कले अश्वमेध
 धर्म होइ । नाना शिल्पि प्रमाणेश्व प्रसाद नृपभावना । तत कर्म प्रमाणेश्व सुत्र-
 धारश्च कारिणत । तत्र कर्मकु येवे विचारिब । नानाशास्त्रकु येवे नृपति प्रसाद
 भावना करिब । सुत्रकार विन्धानिकि डाकिब तेवे धर्म पाइब । हीन आचार्य्य
 न कुर्वत् । हीनशिल्पि न कारयेत् । तत्र कर्म विफलनि । यथा पुंस नपुंसका ।
 अर्थ । हीन आचार्य्यकु न डाकिब । हीन श्रिपि विन्धानिकि न डाकिब विफल
 निन्दा होइ । से कीर्त्ति नपुंसक कीर्त्ति होइ । अर्थहीन यथा शिल्पि प्रह्वीने
 तथैवच । एकर्म क्षोभे देशिदिनपलयवबृधे । (४४-४६ पृः) यत्र सूत्र
 महारणा । विकोण कोण सोधिता । विभागेन कारिए माधार स्रवक्रमण । ४४।
 (५८ पृः)

(ख) हृदये चिश्रिपिलक्षण विच्छेद । गुण मेऋ स्तुउत्तमं । आचार स्ततिर
 कर्म । पूष्यवक्ष गिहियुथिकि । नाना शौरूप प्रमाणतः । प्रसादन्तपभावना । तत्र
 कर्म प्रमाणं च । सूत्रधारं च कारयेभ । ६। हिन आचारिज न कृतं । हिन श्रिपि
 न कारएत । तत्र कर्म विफलं नन्दं । यथा पुंस्व नपुंसका । १०। अर्थहिने यथा
 श्रिपि । पथहिने तथैवच । एवं कर्म क्षोभन्देसं । न पदिष्णु कदाचन । विकोण
 कोण होइले कि दोष होइ ताहा जाणीमा । यत्र कोण विकोणं च विदितो सूत्र-
 धारणा । अर्थहिने प्रजापीडा । निति दुःख समाचरेत । १२। अर्थहीने नृपनासर ।
 अर्थ हिनस्तु क्रिष्ठा । वभले सक्रपिडा । शूलव्याधि मरणे ध्रुव । १३। बलहीने महा-
 दोसा । राज्यराष्ट्रकुलक्षय । सास्त्रहीने न कुर्यात् । क्रतव्या सास्त्रदृष्टितेः ।
 (४—६ पृः)

येन सूत्र माहारेणा । वीकोण कोण सोधितं । अर्थ वीभागन कारतु । मधार
 सर्व कर्मणा । ३१। (१० पृः)

39. The architect who can correct the angle (*i.e.* the corners) of a building (when there is something wrong with it), should be employed in building a palace. Consult many *śilpīns* before building a royal palace. Employ as many *śilpīns* as the work requires. Religious merit will follow.

Viswakarmā says unto Meru, "Listen, oh Meru, the owner of the house should be pure (in a ceremonial sense) and proficient in the customary practices of the land (*āchāra*). The person should be accompanied by his wife and male children. Brahmā, Viswakarmā, the guardian deities of the different quarters and the nine planets should be worshipped. Thus one will acquire the merit obtained by performing a horse-sacrifice. Do not employ unworthy architects or unworthy priests. Just as a man is of no worth if he is a hermaphrodite, so also shall the work so done be fruitless ; moreover one will merely succeed in earning a bad reputation by performing such works."

(क) द्रवहीने यजमानस्य मतहीने रितुया शिल्पिप्लवहीनस्ता न प्रतिष्ठा समोरिपु । यें उ यजमान द्रवहीन होइ । यें उ ब्राह्मण मन्त्रहीन होइ । यें उ विन्धानि शिल्पि न जानइ । ताकु न डाकिब । डाकिले कि होइ से प्रतिष्ठा न होइ । रिपु होइ एमन्त से कृति । २८ । (५३ पृः)

If the owner of the house has a deficiency of materials, he cannot earn fame by building a temple. The work will be as an enemy to him. Do not employ the architect who does not know the Canons of Architecture (*śilpasāstras*). If you employ him, the same thing will follow.

XL. The ceremonial entry

- (घ) ब्राह्मणे सन्तुष्ट कराइ । बन्धु कुटुम्बे स्नेह वहि ॥
 मङ्गल उत्सव कराइ । गृहे प्रवेश देव याई ॥
 श्रीमत भागवत थिव । सेठारे पठन होइब ॥
 जगन्नाथकु सुमरिव । मणोहिँ किछि कराइव ॥
 एरूपे ये नर करई । केवेहेँ लक्ष्मी न छाड़इ ॥
 विपत्तिमान पलाइवे । सुदर्शन रक्षा करिवे ॥ (२२-३ पृ:)

40. After entering the house with proper ceremonies, satisfy the priest with presents. Perform the auspicious ceremony with the good wishes of friends and relations. Read the *Srimad Bhāgabat*. Remember the Lord Jagannath and vow to make certain offerings to him. Keep a copy of the *Bhāgabat* in the house. Under these circumstances, the goddess Lakshmi will never abandon the householder. The *Sudarsana Chakra* will preserve the householder from all dangers.

XLI. Salabridhhi

(क) स्रवतपि वज्जये कथिते काल गृहे स । ध्रुवमृत्यु विनिद्रुस्यते । दीप-
 धूप शत जम्भने । स्नेवप्लवि सिलिपिव । स्नेवदिपाप्लवथ दृश्यते पूर्व्वदृष्टवे । अर्थ
 लाभ मनुनृपे दक्षिणे प्रजाहानि । दारिद्र्य दुःखपीडन न कृत गृहकर्मणि ।
 कजानि खमीप्लवते । (२४ पृ:)

(ग) घर सरि करि तोलिला उत्तारे पछे केँ उ आइकु बढिले कि होइ । एहाकु
 सालावृद्धि बोलि । श्लोक । पूर्व्वप्लवो करोवृद्धि उत्तरे धनदोप्लव पश्चिमे धननाशाय
 दक्षिणे मृत्युरेवच । अर्थ । पूर्व्वदिगाकु बढाइले कुटुम्बवृद्धि होइ । उत्तरकु बढाइले
 धनसम्पत्ति होइ । पश्चिमकु बढाइले धनक्षय होइ । दक्षिणकु बढाइले मृत्यु होइ ।

(घ) पूर्वप्लवो वृद्धिकरो धनश्चोत्तरप्लवः ।
दक्षिणोमृत्युदश्चैव धनहा पश्चिमप्लवः ॥ (१६ पृः)

41. After the building has been erected, it might be necessary to make additions to it in the future. If additions are made towards the east, there will be an increase of relations ; to the north, wealth will come ; to the south, death will come ; to the west, there will be loss of wealth.

IX. Certain General Questions

XLII. The units of measurement

(क) विसिक्रमा आङ्गुलक सोल सुता ॥ सोलसुतारे आङ्गुले ॥ एहा वुम्नि करि गदाइव ॥ ए विसिक्रमोवाच (१२५ पृः)

विसिक्रमा यव आङ्गुले १६ आङ्गुलके हाते ॥ (३५ पृः)

16 sutās = 1 āṅgula (Viswakarmā's)

16 āṅgulas = 1 hāta

(क) बालाग्र ४०६६। आक १। कणिका १०२४। आ १ कुसाम २५६। आक १ युका ६४। आ १ पा ४। आ १ कु बाला अग्र ४। कणिका १। कणिका ४। कुसा आ ५४। जुजुका १ जुका ४ सुता १ सुता ४। पा १ पा ४। हविस चविस। हा १। ए प्रमाण लेखा। (६८ पृः)

(ग) बालाग्र कणीकाद्यभिसूत्रपादानि चक्रमार्श्वं चतुर्गुणानोस्मिन्यङ्गुल जन-यतिहि। अर्थ। प्रथम गणा बालाग्र बोलि। ए चारि कणिकाकु हभिः बोलन्ते कुशाग्र बोलि। एमन्त कुशाग्रकु जुयाए बोलि। चारि जुयाकु सुताए बोलि। ए चारि सुताकु पाए बोलि। ए चारि आङ्गुल बोलि। ए प्रमाणे विश्वकर्म्मो आङ्गुले। ए आङ्गुलप्रमाणे विश्वकर्म्मणि आङ्गुल। ए आङ्गुलप्रमाणे भाग देव।

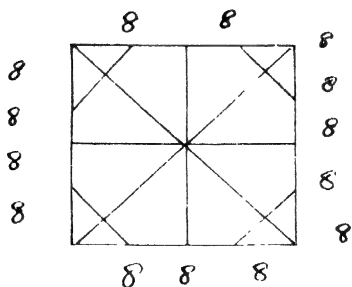
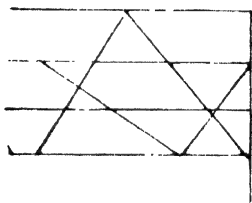
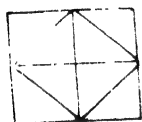
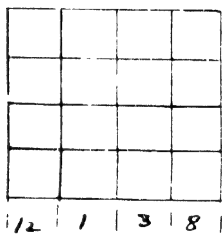
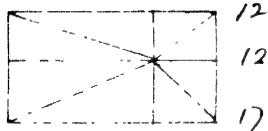
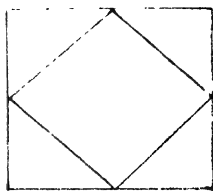
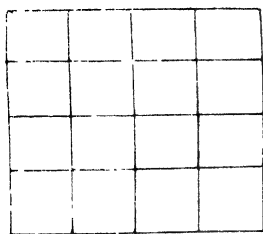
4 bālāgras = 1 kanikā

4 kanikās = 1 darbhā, kusāgra

4 kusāgras = 1 yuka

4 yukas = 1 pā (quarter)

4 pās = 1 (Viswakarmā's) āṅgula



Geometrical Constructions § XLIII.

XLIII. Geometrical constructions

Certain geometrical figures are drawn upon a block of stone before working on it. The following passages are supposed to refer to some of these constructions. A few *silpins* of Lalitgiri say that they know how to draw these figures, but it has not been possible to learn it from them. The passages have therefore remained untranslated. As far as we know, the *silpins* of Bhubaneswar or Puri do not know how to draw these figures.

(क) सुता आरम्भ ए १। मैध्यथाने सुता देब। ताहा मध्यरु सुता देबा। ए मध्ये फुलि देबा। फुलिकि दुइ आङ्गुल लेखाए फुलि २ गोटी दब। पारुश फुलिर आर फुलिकि २ खण्ड बुलाइब। से मक्ष होइ। मछ २ कोणरु मेध्य फुलिकि सुता देब। एहाकु मछ आकार आउना बोलि (६८-६ पृ:)

मेध थानरु पारुसकु भाग चारि। आर पारुशकु भाग ४। गाए आठभाग ८। आ २४ मैध सुता ७। आ २ एइरूपे सूत्रकु ८। आक चविश। अर-जाप सुत ८। आ २४ एथकु समतिकोण बोलि (६९ पृ:)

मैध्यथाने सुता देब। तैहि मध्ये फुलि देब। फुलिकि चारि आङ्गुल अन्तरे फुलि देब। आर आडे चारि आङ्गुल अन्तरे फुलि देब। पारुसे थाई मध्य फुलि सलखरु पार्श्व दुइ फुलिकि समकरि त्रिकोण करिब। यें उथाने कोण रहइ सेठारे फुल देब। गोटीए आर पाशे एहिमति करि फुलि देब। ए दुइ फुलि मध्य फुलि। ए तिनि फुलिकि सुता देब। एहाकु तिलेक आउना बोलि। (६९-७० पृ:)

ए वपरे कोणविकोण सुता देब। मूल फुलिर दिगकु भाग १२ आक बार। मूलफुलिकि कोणकु भाग १४ आक १६ पण्डर अना। आ १७ ए प्रमाणे १४ दिगरु ४ कोण करि देब। ४ दिगरे ४रि सुता देब। एहाकु समच्चतुरस्र बोलि। (७० पृ:)

द्रीघ भाग ४। आ ३२ आए २४। प्रति मम्भारु द्रीघ कोणरु भागे छाडि ४ दिगरु पचारि सुता देब। एहाकु छसुत बोलि। (७० पृ:)

दीर्घभाग प्रतिभाग छ आ एभाग २४ प्रति मभारु प्रातरु दीर्घकोणरु दुइभाग २१। चुड़िचारि दिगुक्कु भामु चारि सुता देव। एहाकु सवाकोण बळि (७१ पृः) सस्त्रस्त्र दीघ ५८। आ २६ भाग १७ आभा ८६ एहि प्रमाणे दीर्घ २४ आ भाग २४ प्रति दिगरे देव। एथकु मानकु ४ सुता देव। ए अष्ट कोण सस्तिक होइ। दीर्घ २४ प्रति ३६ प्रतिभाग २४८। आभा ६। ए प्रमाणे चारिदिगरे देव। ए मध्यभागरु कोण जिनि लेउठि प्रथम त्रिजगसुत देव। ए मध्यभागरु कोण जिनि भाग कोणकु त्रिजगसुत्र देव। ए प्रमाणे चारिदिगरे त्रिजगसुत्र देव। ए द्वादशसुत्र होइ। ए द्वादशसास्त्ररु कोणथापि पाटमानकु पइठिपसि द्वादशकोण सोधिब। भा १गे दिगे १ पासकु गतप्रकार करि अष्ट सस्त्र साधिव। ए भाग येते तार चारिभाग लेखाए करिव। ए कोणमानङ्करु भागे देइ सुता देव। ए प्रकारे षोलसुता देव। ए षोड़सास्त्र होइ। ३४। (७१-२ पृः)

XLIV. The Foundation

(क) एवे खात खोलाइवार जानिबा। नेच उच्च न क्रतैव क्रतैव उचथानथ। अर्थवा विसमसकेतु क्रतइव निशिकल्प यथा। (४१ पृः)

एवे खात खोलाइवार जानिमा। पादेन त्रिसोन्यापी द्रोवंगुलकूपित। खातमाजते उद्देश येन भागे विवर्जते। अर्थ। खात खोलाइव देउल तिनि भागर भागे पोति॥ ३३॥ (५४-५ पृः)

(The translation is of doubtful accuracy)

44. Now is being indicated the (method of) digging the foundation. It must not be made low at one point and high at another (i. e. it should be level).....

.....The foundation should be dug up to a depth equal to one-third of the (height of the) temple (above ground?).

(क) अथवा जलप्रमाणने प्रसाद दोष भवेत्। धेनुक प्रमाणे प्रसाद गढ़ाइले दोष बहुत होइ। येवे गढ़ाइव जलरु पोति खोड़ाइव। न खोलाइले दोष बहुत होइ। ३७। (५६ पृः)

खातमा जलप्रमाणो । सकल दोष विवर्जिते । खातमान जलगम्भीरे पथर वसाइले सकल दोष याइ । ३६ । (पृ: ५७)

XLV. Regarding building-stones (?)

(क) ग्रहभिन ग्रहगुणितानि । एवं कोष्ठी चतुर्दिगानि । दिगसुत्र परियन्नतः शिलाथानकृपित । अर्थ । समचतुर्थ कले । दिगसुताठार यन्न कले । शिलाग्रहा-छेदन होइ । (४२ पृ:)

(ख) ग्रहेण ग्रहगुणितानी एह चतुर्दगानि दिगशुत्र धनस्तथा । शिलास्थान परिकल्पितं । सुवरनेन क्रतव्यं । क्रतव्य भधोतय । (१-२ पृ:)

(क) नवसप्तम पञ्चमेक । शिलालक्षण विधीयेते । शिलाति दुजोसानामा समतः शिला पुषोत्तम । अर्थ । सप्तशिला पुरुषोत्तम प्रसाद । नवशिला कर्त्त-चास्ते । सप्तसिन्धु मधे मतन १ क सिलाभागे मेरु । एकसिला एकानने । अर्थ । न सिलाभाग कणिरेखप्रसाद । श्लोक । उत्तम कणेचाष्टे । सप्तसिन्धु मधेमतन । १५ सोकसिला मेकसिला सिला भुवन प्रप्रति । अर्थ । भुवनस्वरा येकाम्बर वनसिला ये । ए सिलापुणविधान । (४२-३ पृ:)

(ख) नवसप्तपञ्चत्रयमेकसं । शिलालक्षण विधीयेते । शिलप्रिभिजोसानामि । सप्तसिला पुरुषोत्तम वसिला केनचाक्षे समस्त सिन्धु मन्दरानां शोदासिलामेकसिला । सिला सउन्नवत । नवसिला कोनचाष्टे । सप्त सिन्धु मेदचमे । कसिलार पखेमेरु । सर्व्वसिला पञ्चनने । उत्तमकेन चाक्षे । सप्त सिन्धूमेधमरनां । शोक-सिलामेकसिला । सिलासुभवनद्रत्य । (२-३ पृ:)

XLVI. Regarding the dimensions of stone-blocks

(क) ए सिला पुणविधान । मुनिरोवाचम । शुण मुनि विधानेक रुद्रेण यत कृपित । आयेन चतुर्नालेक । ताल दुइ आन विस्तार । बाहुलो मेकतालेक पूर्व्वकार्यानीकृति । सत्रघटित विधानेन शिलादोष विवर्जिता । अर्थ । शुभ परिणाम । द्रीघ चारिताल प्रति दुइताल । उच्छर्ग एकताल । ए प्रमाणे शुभ करिब । (४३ पृ:)

(ख) एवे सिलापूजाविधान । मुनिरोवाच । सुसमयविधानेकं । ऋद्रेणजन-
कल्पितः आयेन चतृतालेकं । तालदुयन विस्ताग ॥ बाहोलमेकतालेक । पूर्व-
काजानिक्रीति । सर्वघटविधानेषु । सिलान्दोषविवर्जित ॥ (३ पृः)

46. The (block of) stone should be 4 measures in length,
2 in width and 1 in height. It is auspicious to make it so.

XLVII. Faults in building-operation and their effects

(क) अर्थहीने नृपनाशाय । अर्थहीनस्तु क्रिया । विभु ये सक्रपीडा । शूल-
व्याधिसने धर्व । द्रव न थिले यजमान नाश याइ । विभु ये कले विन्धानिक
सक्रपोडा नागइ । शूलव्याधि मरणे ध्रुव होइ । (५२ पृः)

(ख) अर्थहीने नृपनासर । अर्थहीनस्तु क्रिया । वभछे सक्रपिडा । शूल-
व्याधि मरणे ध्रुवः । (६ पृः)

47. If there be a deficit of funds, destruction will over-
take the king. If there is a shortage of materials, the
owner of the house (lit. the person performing the
ceremony) will be overtaken by disaster. Moreover, the
silpin who builds (such a temple) will also die of colic pain.

(क) विकोणकोण होइले कि होइ एहा जानिमा । यत्र कोणविकोणञ्च विविदे
सूत्रधारणा । अर्थहीने प्रजापीडा न्यायनीतिदुखसमाचरे । यौँ देउलर कण बढि
याइ ताकु विदिगसूत्र वोलि । यजमान द्रवहीन होइ । प्रजापीडा होइ । (५०-१ पृः)

(ख) विकोणकोण होइले कि दोष होइ ताहा जाणीमा । यत्र कोणविकोणं च
विदितो सूत्रधारणा । अर्थहीने प्रजापीडा निति दुख समाचरेत । (५-६ पृः)

If one side of the temple (lit. an angle) is made wrong
(i. e. if it does not fit with the other sides ?), it is called
bidigasutra (lit. wrongly aligned ?). In that event, there is
a shortage of materials and the subjects of the kingdom
are put to suffering.

(क) पिष्ठभेद भवे मृत्यु । ७८। गमामेदे दरिद्रता । भद्रभेदे रोगी । एषु ब्रह्म सत वदति । सिंहासन पुष्पकु मुखशालि पिष्ठ उच्च होइले मृत्यु होइ । गमा सान होइले विन्धानि दरिद्र होइ । रेखवरण्डकु मुखशालि पोड़ा उच्च होइले विन्धानि रोगी होइ । (५२ पृ:)

If the *pisṭa*¹ or pedestal be wrongly made, there will be death. (Thus Brahma says what is true). If the *pisṭa* of the *jagamohan* (*mukhasāli*) is higher than the *pisṭa* of the *singhāsana* or the throne of the deity, there will be death. If the *gamā* or the corbelled arch above the door, is shorter than it should be, the architect will become poor. If the *piṭhā* of the *jagamohan* starts at a level higher than that of the *baranda* of the *rekha* temple, then the architect will fall ill.

XLVIII. Merit acquired by building a temple

(क) अश्वमेध शतसहस्रानि वाजपेयशतानि च ततुल्य प्रसादकीर्ति यो निर्माणं सुखप्रद । अश्वमेध याग सहे सहस्र वेद कले येते फल वाजपेय याग सये वेद कले तेते फल । ततुल्य होइ प्रसादकृति कि सरि नो होइ । २७। (५२-३ पृ:)

48. The merit acquired by performing the Horse-sacrifice a hundred thousand times is equal to the merit acquired by performing the *Bājapeya* sacrifice a hundred times. The same is the merit acquired by building a temple ; the former may even be less.

¹ For an explanation of technical terms please see terminology at the end of the book.

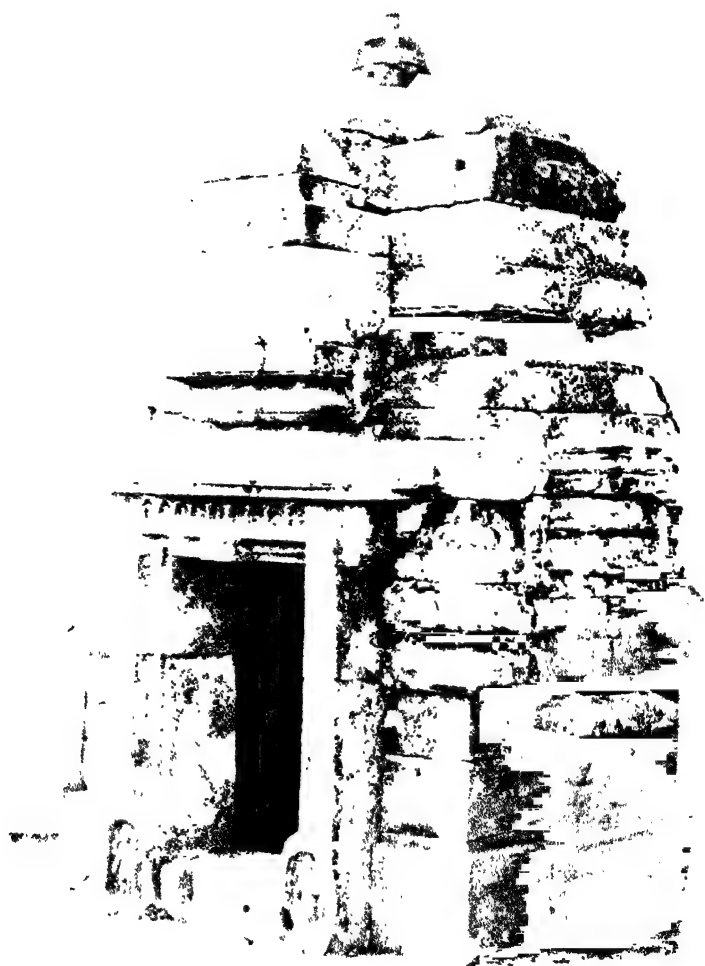
X. The Different Types of Orissan Temples

In Orissa, we find altogether four different types of temples, namely Rekha, Bhadra, Khākharā and Gouriya. Of these, the first two are very common and are to be found in all parts of the province. The Khākharā type is limited to six examples in Bhubaneswar, but miniatures of this type were very extensively employed as a decorative motif on the body of Rekha or Bhadra temples, and, as such, the type has a wider distribution. Of Gouriya temples, we know of only two late examples in the town of Puri; one beside the Mārkaṇḍeya tank and the other at the gateway of the Uttarapārṣa monastery. This style did not influence the Orissan temples in any way, although, in the land of its origin it was itself deeply modified by the influence of the Rekha type. We can therefore treat it as an exotic in Orissa and cease from giving it any further consideration. We have included it among the temples of Orissa, because it has found a place in one of the readings of the *Bhubanapradipa*, where it has been illustrated and referred to us *gauri*, which is a corruption of Gouriya.

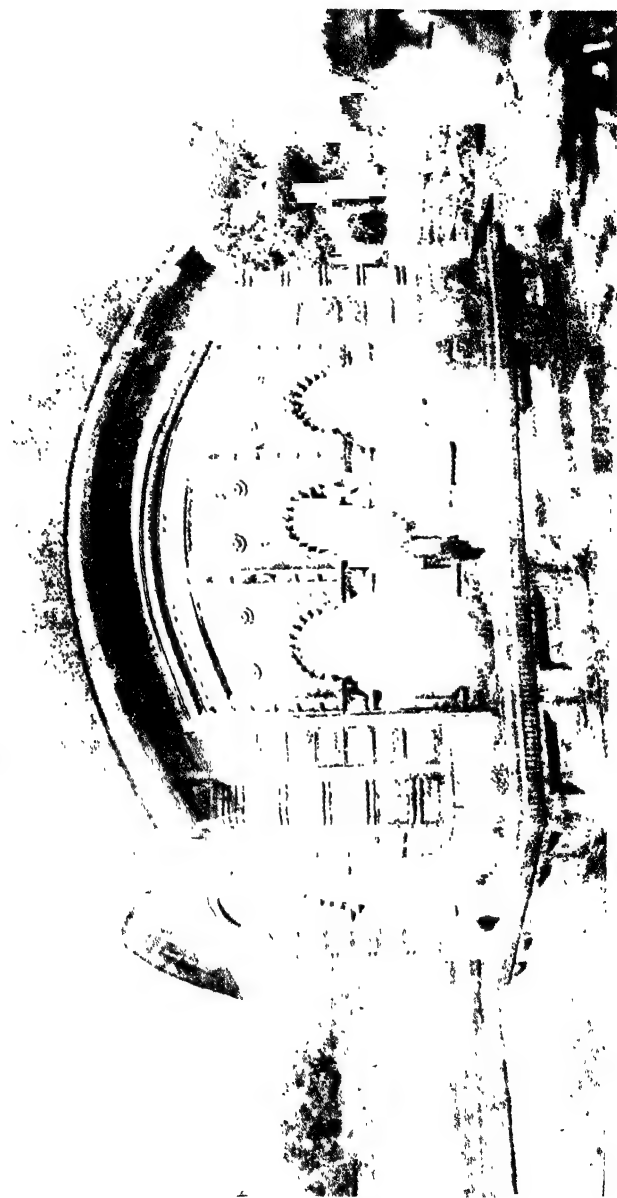
Let us now proceed to analyse the three prevalent types of Orissan temples and compare them in order to find out their points of similarity and of difference.

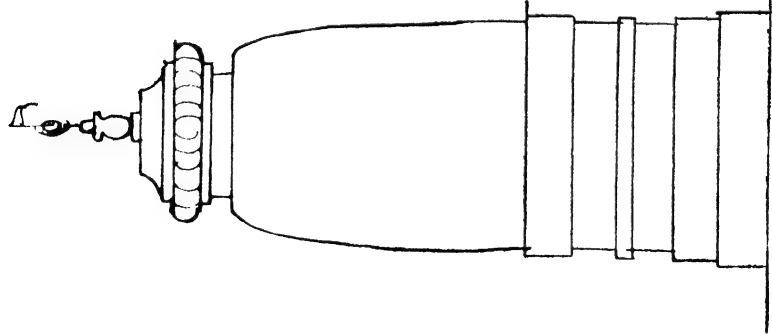
The first thing that strikes us regarding these temples is that

- (1) the ground-plan of the Rekha and Bhadra is square, while
- (2) that of the Khākharā is rectangular.

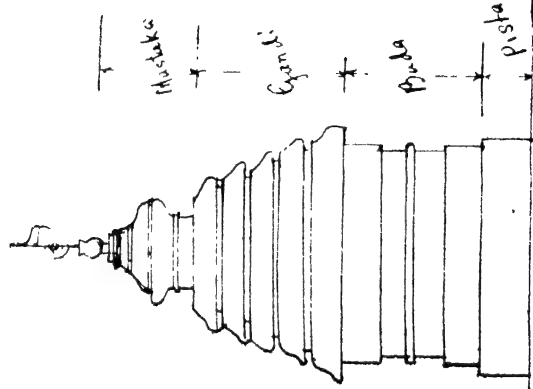


Miniature Khakhara Shrine, near Siddheswar

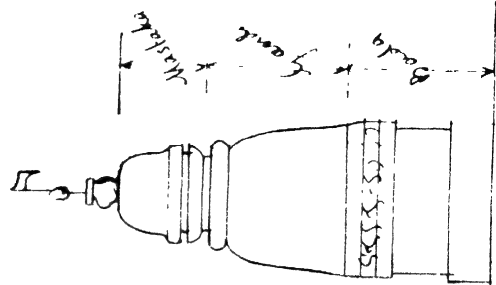




Rekha



Bhadra



Khakhara

The body of all these temples can be divided along the vertical axis into four principal parts namely, the *pisṣa* or the pedestal, the *bāṛa* or the wall, the *ganḍi* or the body and the *mastaka* or the crown.

The *pisṣa* does not form an essential part of the temple proper, for there are examples in which the *pisṣa* is absent ; the most conspicuous one being the temple of Lingaraja itself in Bhubaneswar. The *bāṛa* rises vertically up to a certain height, and no distinction can be drawn between the *bāṛas* of the three types of temples. It is only with the *ganḍi* that points of difference begin to appear between them.

The *ganḍi* of the Rekha rises straight up to a short height and then begins to curve inwards at an increasing rate. The line so formed presents the appearance of a tall bamboo-post which has been slightly bent towards the top by a rope tied tightly at its upper extremity. The cross-section at any point of the *ganḍi* is square. The *mastaka* of the Rekha starts from above the *ganḍi*. It is composed of several elements, which are all circular in cross-section. Just above the *ganḍi* is the *beki* or the throat ; then comes the *amlā* or *āmalaka*, a flattened spheroid, ribbed at the sides and resembling an enormous fruit of the *āmalaki* in appearance. Above the *amlā* comes the *khapuri* or skull, and on it is placed the *kalasa* or water-pot and *āyudha* or the weapon of the deity to whom the temple is consecrated.

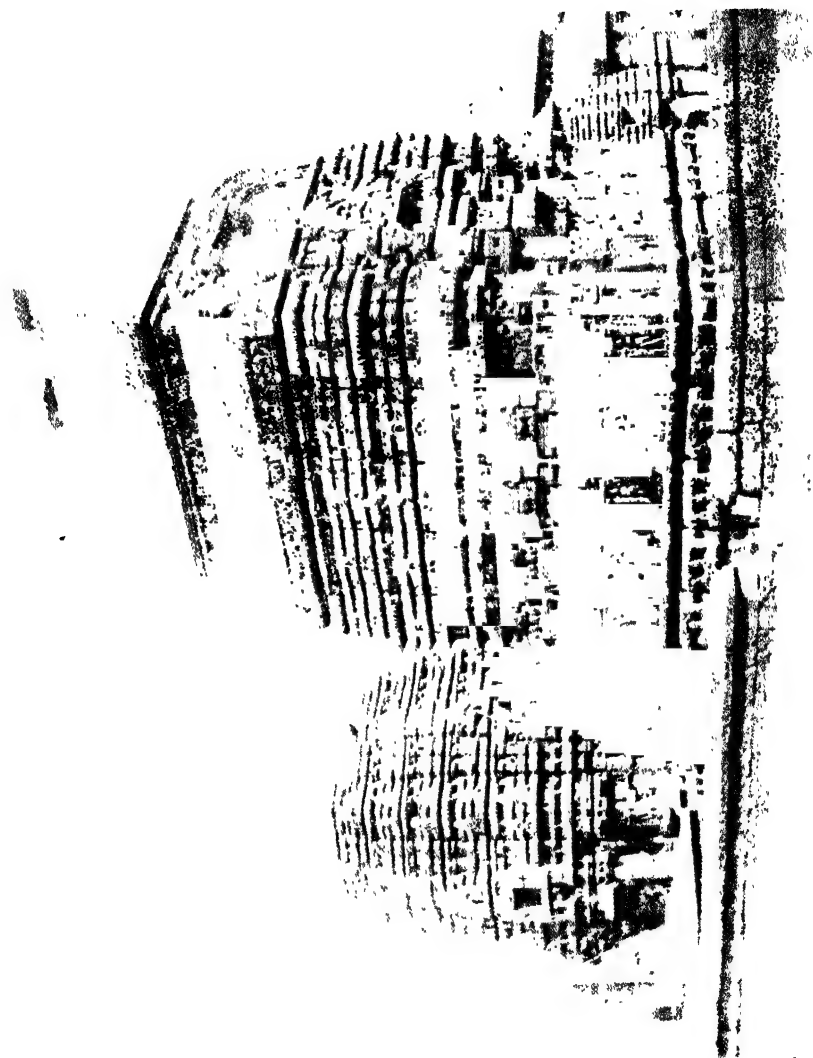
In Bhadra temples, the *ganḍi* is composed of a number of *piṭhās* or horizontal platforms, piled up in the form of a pyramid. The *piṭhās* rapidly decrease in size from bottom upwards, in such a manner that the sides

of the pyramid strike the horizontal at an angle of 45° or less. The diminution proceeds until the topmost *piṭhā* is half in size to the lowermost one. The *piṭhās* may be arranged in one or two tiers, with moderate heights of vertical wall intervening between them. Each of these tiers is called a *poṣāla*. The cross-section at any point of the *ganḍi* is also square as in the case of the Rekha temple. Above the *ganḍi* comes the *mastaka*, composed of several elements which are circular in cross-section. First comes the *beki*, then the *ghanṭā*, an enormous ribbed structure shaped like a bell. On the top of the *ghanṭā* is a succession of *beki*, *amlā*, *khapuri*, *kalasa* and *āyudha* as in the Rekha.

The *ganḍi* of the Khākharā is composed either like that of a Rekha as in the Vaitāl temple in Bhubaneswar or like that of a Bhadra, with certain minor differences, as in the temple of Gauri in the same village. The cross-section all through is however rectangular. The *mastaka* is composed of one or two *khākharās*, this being a structure resembling a rectangular paralleliped with the vertical sides substituted by *cyma reversa*. The vertical sides may curve inwards either along one horizontal axis only, or along both. In the former case, the cross-section of the *mastaka*, at different heights above the base, is reduced from those lying below it only in the matter of its width, the length remaining the same at all heights. In the other case, it is reduced both in length and in width. An example of the former is afforded by the temple of Vaitāl, and the other by the Gauri temple in Bhubaneswar. One or more miniature *amlās* may be placed along the crest of the *khākharā*, or there might be a



Mastaka of a *bhadra*-temple
Northern gateway of Lingarāj Temple, Bhubaneśwar





Temple of Gauri, Bhubaneswar

kalasa in the middle with figures of crouchant lions at both sides placed instead.

Each type of temple is subdivided into four classes according to the *silpasāstras*. The walls of the temple inside are kept rigorously plain, but the outer walls are modified by the addition of certain projections upon them. These projections run along the entire height of the temple up to the end of the *ganḍī* and partake of all movements, either of projection or of depression, suffered by the wall itself. In certain instances, they might also have certain characteristics not appearing on the wall of the temple.

If there be one projection, the wall becomes divided into three *rathakas* or *pagas*, two of which lie in the same plane, the other being disposed a little forward. A temple in which the central *paga* has been once more treated in this manner, will have five *pagas* on its face ; such an example being called *pancha-ratha* (the one having five *rathakas* or *pagas*). So also a temple might have seven or even nine *pagas*, according as the treatment is repeated three or four times on the central *paga*.

It may be useful to point out, at this stage, that in the *silpasāstras*, there are specifications of 55 *Rekha*, 6 *Bhadra* and 3 *Khākharā* temples. The 55 *Rekhas* are divided into two classes according to the construction of their *bāṛa* or wall. They are otherwise identical in regard to the structure of their vertical components. The only points of difference between them lie in the relative proportion of their *pagas* and the number of ornamental spires which adorn them.

In the *silpasāstras*, we find the following passages

regarding the classification of temples according to the number of their *pagas*.

XLIX. The classification of temples

(क) गणेशाय नमः । इति नैमिषारण्ये भुवनप्रदीपे विसिक्रमा मुनिसम्वादे प्रसाद (ल)क्षण । $\times \times \times \times$ ब्रह्मक्षेत्रिवैश्यसुद्र सर्व्व आचरन्ति कृतिना चतुर्जाति क्रमानि । $\times \times \times \times$ एवे यँ उ जाति यँ उ रथक होइब ताहा जानिमा । ब्रह्मजाति नवरथेन क्षेत्रिय सप्तभिस्तथा वैश्य पञ्चरथ त्रिभि शूद्रय एमोवच । येन जाति येन प्रसाद $\times \times \times \times$ (४०-१ पृ:)

ब्रह्मजाति प्रसादेन क्रिया यदि कृपियेत । गोविन्दमुखारविन्दे ब्रह्मस्थाने भवे लुना । अर्थ । नवरथेक देउल ये ब्राह्मण गढ़ाइले पित्रे बहुथाने वसन्ति । २६ । क्षेत्रिय असमधेन प्रसादेन भूतले यत्र निवसन । अर्क चन्द्र भुवनेन ॥ विहरे पितरेगण ॥ सप्तरथ देउल क्षेत्री गढ़ाइले चन्द्र सूर्य्यभुवने पित्रे वसन्ति । ३० । यथा प्रसाद वैसने निवसेन वसुन्धरा धनदोपवेनयिन्द्रा विहरे पित्रगणाः । वनस येवे पञ्चरथ देउल गढ़ाइब से रुद्रसभारे पित्रे वसन्ति । ३१ । शूद्रे प्लपन्ति कैनार । प्रसाद निवसेनअ । साकत्र भ्रमणश्च चन्द्रार्क वसते नरः । अर्थ । शूद्र येवे गढ़ाइ त्रिरथ देउल । चक्षुभुवनरे पित्रे वसन्ति । (४३-४ पृ:)

(ख) श्रीगणशाप प्रणम्य अविघ्नममत्यु इति श्रीनउमिसारण्ये भुवनप्रवेसे विस्वकर्मा मुनिसम्वादे । ब्रह्मक्षेत्रिय वश्यसुद्र चारिजातिना चतुर्जाति कर्माणि । क्रीडा वसुन्धरा । ब्रह्मजातिनवचतुर्थेन । क्षत्रिय सप्तभिस्तथा । विष्य पञ्चरथो त्रिशूद्रयोमेवच । (पृ: १)

येव यातीरे येउ कत ताहा यानिमा । १५ । ब्रह्मयाती प्रसादेन । क्रिया जदि कपयते । गोविन्दमुखारवीन्दे ब्रह्मस्थान भवेनृणां । १६ । क्षत्रियस मध्य प्रसादेन । भूयं तले जतनीवेसनं । अर्कचन्द्रभवनेन । वीहारो पितरोगणाः । १६ । यथा प्रसाद वैस्वेन नीवेसने वसुन्धरा । धन तपोवने खद्रा । वीहरे वक्रनालयः । १७ । शूद्रे कलपन्तिके नारि । प्रसाद सनीवेसनं । तथात्मा कर्त्तभर्मनेसं । चन्द्रार्क वसते नरः । १८ । (६-७ पृ:)

49. Salutations to Sri Ganesha. Let there be no hindrance (to this undertaking). Thus (begins) in the *Bhubanapradipa*, which was recited by the sage Viswakarmā in the forest of Naimisha, (a description of) the characteristics of palaces (meaning temples in the present case) . . . Now (we are) to know how many *rathakas* characterise the (different) classes of temples. The Brahmin (is characterised) by nine, the Kshatriya by seven, the Vaisya by five and the Sudra by three *rathakas*. If one builds a *nabaratha* temple, which is Brahmin (by caste), then the manes of the person will dwell in the region of Brahman, the Supreme Being. If one builds a *saptaratha* temple, one's manes will verily live in the Surya and Chandra-lokas. If a Vaishya builds a *pancharatha* temple, (or perhaps, more correctly, if one builds a *pancharatha* temple); then one's manes will dwell in the region of the Rudras. (If one builds) a Sudra or *triratha* temple, then one's manes will dwell in the region of the Moon.

XI. On Pedestals

L. The eight pedestals

(क) एवे पिष्ट जानिमा । पद्मनाम यथा पिष्ट । सिंहस्त्रिपि विधियते । भद्रदेवोक्कुम्भक्षत । ४५ । सुथिरक खुर कुम्भ भवेत । ४६ । परिजङ्घ चाष्टोपिष्टे नवमे क्रम (कूर्म्म ?) पिष्ट मालक । (५८ पृः)

(ख) पद्मनाम जथा पुष्ट । सिंहस्त्रिपि विधियतेः । भद्रदेवी कुम्भख्यात । शुन्दर खुर कुम्भ भवेत । (२२-३ पृः)

50. Now (we are) to know the *pis̥ṣas*, viz. Padma, Singha, Bhadra, Bedi, Suthira, Khura, Kumbha, Parijāṅgha and Kurma.

It will be seen later on that the Kumbha and Kurma *pis̥ṣas* are in fact identical; so the number of *pis̥ṣas* actually amounts to eight only.

LI. Padma pis̥ṣa

It is said in (क) that the Padma *pis̥ṣa* should be used in the following temples : Mahā-kailāsa (P. 110), Garuṣa (p. 118), Dui-padma (P. 138), Sreetaru (P. 142), Mahā-meru (Pp. 149 and 157) and Meru (P. 179). Its specifications are given below.

(क) पद्मपिष्ट खुराभाग ३ फुलदलभूराभाग ४ केसर भाग २ फेणाभाग १ गाए पद्मपिष्ट भा १० (११० पृः)

पद्मपिष्ट खुराभाग ३ फुलदलधरभाग ४ केसरभाग २ फेणाभाग १ गाए पद्मपिष्ट भाग ६ (१४२ पृः)

पद्मपिष्ट खुराभाग ३ दलफुलभूरा भाग ४ केसर भा १ फेणा भा १ गाए पद्मपिष्ट भाग १० (१४६ पृः)



Padma Distā, Rajarani Temple, Bhubaneswar

(ख) पद्मपुष्ट खुराभाग १३। दलम्फरा भा ४ ।... (२३ पृ:)

पद्मपिष्ट खुरामुहण्टा भा ३ दलम्फरा भा ५ केसर भा १ अर्धफेड़ा भा २ । ए
पद्मपुष्ट भा ११॥ (३० पृ:)

(च) ता १० खुराभाग ३ दलम्फरा भा ४ केलरि भा २ फेड़ा भाग १ गाए
पद्मभाग १० ।

It has not been possible for us to arrive at any definite conclusion regarding the form of the *Padma piṣṭa*, for no satisfactory explanation of the terms *dalajharā* and *ardhapheṭā* are available.

According to the *silpins*, a *Padma piṣṭa* should be composed of three elements, the higher ones being set back inwards as shown in the accompanying photograph. A line drawn touching the outer edges of the mouldings, in such a case, strikes the horizontal at an acute angle. We do not know, however, if it is really the *Padma piṣṭa* of the *silpasāstras* or not.

LII. Singha piṣṭa

According to (क) the *Singha piṣṭa* should be used in connection with the throne of the deity, as also under the following temples : Ratnasāra (Pp. 115,117,144), Mulasribachha (Pp. 145, 163) and Mandara (Pp. 149,158). Its specifications are given below.

(क) सिंहासने सिंघपिष्ट सुरलोकनिवाण ॥ (६३ पृ:)

कोणसन्धिसमाकिनु पक्षभागे ऊर्ध्वपटिता । विहिक्रम वनासइ । सिंघपिष्ट
विधियेते ॥७६॥ (६५ पृ:)

सिंघपिष्ट खुराभाग ५ जांघभाग ६ वरण्डी वसन्त भाग ४ गाए सिंघपिष्ट भाग
१५ (१४४ पृ:)

सिंहपिष्ट खुराभाग ५ जांचभाग ६ वसन्तभाग ४ गाए सिंहपिष्ट भाग १५
(१४७, १४९ पृ:)

(ख) सिंघासन सिंघपोष्टे । १। (पृ: १४)

कोणसिंघं समाकेतुं । पञ्चभागे उर्ध्वघटीका । वीहीतकर्म बीनासई । सिंघ-
पुष्ट वीधियते । १। (१६ पृ:)

सिंघपुष्ट खुरा भा ५ यंच भा ६ वरणिङ वसन्त भा ६ (३०-१ पृ:)

सिंघपुष्ट खुरा ४ भाग लोली भा १ यांच ७ वरणिङ वसन्त ४।०। (८७ पृ:)

(ङ) सिंहपिष्ट सिंहासने सुरलोक निवारण (१७४ पृ:)

(च) शिंगपिष्ट भा ५६ खुरा भा ५ यांच भा ६ वरणिङ भा २ वसन्ता भा २
गाए भा १५

Several illustrations accompany the text in ms. (च), and the plate showing the different *pisṭas* has been drawn after this ms.

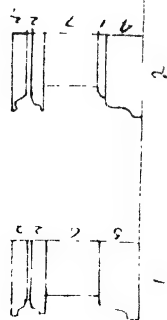
52. Singha *pisṭa* (is to be used) in the throne (of the deity). In the corner of the *jāṅgha*, (there should be) figures of corner-lions (*koṇa-singha*). (Its parts should be in the following proportion) *khurā* 5, *jāṅgha* 6, *barandī* 2, *basanta* 1, ; or, *khurā* 4, *noli* 1, *jāṅgha* 7, *barandī* with *basanta* 4.

LIII. Khura *pisṭa*

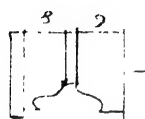
According to (क), the Khura *pisṭa* should be used in the Nalini-bhadra (P. 126), Sribachha khandasāla (P. 141), Kritidushana (P. 142), Nisara (X. 146) and Aṣṭa-sree temples (P. 180).

(क) खुरपिष्टे तु सकर प्रसाद सुसुवे द्विज । ३४। (६२ पृ:)

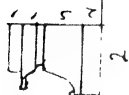
(एहा खुरपिष्ट करिब) पिष्टर खुरा करिब तिनि आंगुल दुइ पा ३॥० ॥
वसन्त दुइ आंगुल दुइ पा २॥० ॥ गाए पिष्ट छ आंगुल ॥ (१२६ पृ:)



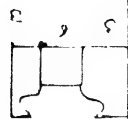
Singha *et al*



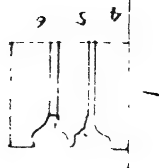
Khura usi.



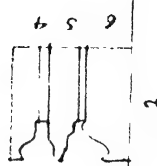
Redi 1151a



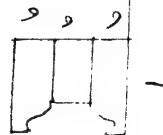
Pariāṅga mṣṭa



Kaṇi rīṣṭa



Bhadra pista



Kumbha mela

खुरपिष्ट खुरा मुहुन्टा भाग २ खुरकुम्भ भाग पा ५ जांचभाग १ वसन्त भाग २ गाए खुरपिष्ट भाग ६ । (१४६ पृ:)

(ख) खुरपुष्ट मुहान्ति भाग २ शुभकुम्भ भाग ५ पेडा भा १ वसन्त भाग २ गाए खुरापुष्ट भा ६ (२४ पृ:)

(ङ) In a drawing given in this ms., the *Khura pisṭa* is shown as being composed of two mouldings which are in the proportion of 6 : 8. (P. 180)

(च) खुरपिष्ट भाग ६ मरुणी भाग २ खुरकुम्भ भाग ४ पेडा भाग १ वसन्त भाग १ गाए भाग ६

53. The *Khura pisṭa* (is used to) adorn all temples of the twice-born caste (or "O twice-born one, the *Khura pisṭa* adorns all temples").

The *muhānṭi* or base of the *khurā* should be 2, the *khurā* (or *kumbha*) 5, the *peṭā* 1 and the *basanta* 1 or 2.

LIV. Parijāṅgha piṣṭa

According to (क), the *Parijāṅgha piṣṭa* should be used in connection with the following temples : *Barabhi* (Pp. 135,176), *Mahā Barabhi* (P. 136) and *Mahā Draviṛa* (Pp. 137,168). Its specifications are given below.

(क) परिजंघपिष्ट खुरा पटा भाग ५ जंघा भाग ६ वसन्त भाग ३ गाए परिजंघपिष्ट भाग १४ । (१४३ पृ:)

(ख) परिजंघपिष्ट खुरा भा ५ यांच भा ६ वसन्त भा ३ गाए परियंघपिष्ट भा १४ । (३१-२ पृ:)

(च) परियांचपिष्ट भाग १४ खुरा मुहुट भाग ५ शंघ (यांच ?) भाग ६ वसन्त भाग ३ गाए १४

54. The specifications of the *Parijāṅgha piṣṭa* are as follows: *khurā* 5, *jāṅgha* 6 and *basanta* 3 ; total 14.

LV. Kaṇi piṣṭa

According to (क), the Kani piṣṭa should be used in the Drabibāna temple (P. 156). There is a drawing in (ङ), which gives the proportion of the mouldings as 4 : 5 : 6. But in (च), we find the following specification.

(च) कणिपिष्ट भाग १८ खुरा भाग ७ कणि भाग ६ वसन्त भाग ५ गाए भाग १८

55. (If the total be 15, then the) *khurā* is 4, *kaṇi* 5 and *basanta* 6; or *khurā* 6, *kaṇi* 5, *basanta* 4. (If, however, the sum be 18, then) the *khurā* is 7, *kaṇi* 6 (but in the accompanying diagram we find a *noli* used instead of a *kaṇi*), and the *basanta* 5.

LVI. Bedi piṣṭa

According to (क), the Bedi piṣṭa should be used in connection with the Purṇasālā temple (P. 146).

(क) वेदिपिष्ट खुरानोलि भाग ४ पटा भाग १ कणिभाग २ उपर दलमरा भाग २ गाए वेदिपिष्ट भाग ६ (१४७ पृ:)

(ख) वेदीपुष्ट भा ३। लोली भा १ कोणि भा २ उपर दलमरा २ भाग। गाए वेदीपुष्ट भा ६ (२३ पृ:)

देवीपिष्ट खुरा भा ३ लोली भा १ पटा भा १ कोसि भा २। उपर दल भा २ गात्र देवीपिष्ट भा ६ (३१ पृ:)

(च) वेदिपिष्ट भाग ६ (?) खुराभाग ३ लोलीभाग १ पटीभाग १ कणि भाग २ उपर दलमरा भाग २ गाए...६ स।

In the accompanying diagram however the proportions are given as 4 : 1 : 1 : 2 : 2.

56. The sum-total of the different elements of the Bedi piṣṭa is 9, of which the following are the details : *khurā* 3

(or 4 as in the diagram), *noli* 1, *paṭā* 1, *kani* 2, *upara dalajharā* or *basanta*, 2.

LVII. Bhadra piṣṭa

The Bhadra *piṣṭa* should be used in the Kailāsa temple according to (क).

(क) भद्रपिष्ट खुराभाग ६ जांघ भाग ६ वसन्त भाग ६ गाए भद्रपिष्ट भाग १८ (१४८ पृ:)

(ख) भद्रपुष्ट भाग ६ । वरण्ड वसन्त भा ७ ग । गाए भद्रपुष्ट भा ८ । (२३ पृ:)

(ङ) भद्रपिष्ट भाग १८ खुरा भाग ६ जांघ भाग ६ वरण्ड भाग ३ वसन्त भाग ३ गाए भाग १८ सरि

57. The sum of the different elements of the Bhadra *piṣṭa* is 18, of which the *khurā* covers 6, the *jāṅgha* 6 and the *basanta* 6 parts. According to the diagram accompanying the specification given in (ङ) the *basanta* can also be replaced by two mouldings of equal height.

LVIII. Suthira piṣṭa or Sundara piṣṭa

The Suthira *piṣṭa* should be used with the Sarbāṅga-sundara (P. 161) and Medini-bijaya temples (P. 163) according to (क).

(क) सुन्दरपिष्ट खुरभाग २ कणिपटा भाग २ कलस भा २ पटा भाग २ वसन्त भाग २ गाए सुन्दरपिष्ट भाग ६ । (१४५ पृ:)

सुन्दरपिष्ट खुराभाग २ कलस भाग २ पटाभाग १ वसन्त भाग २ गाए सुथिरपिष्ट भाग ६ (१४७ पृ:)

(ख) शुथिरपुष्ट खुरा भा ४ । कणिपटा भा २ । कणि भा १ वसन्त भा २ गाए शुथिर भा ६ (२४ पृ:)

सुथिरपिष्ट भा ४ घन्टि भा २ पटा भा १ वसन्त भा २ गाए शुथिरपिष्ट भा ६ ।

शुस्त्रिगण्डि खुर भा ४ पटा भा १ वसन्त भा २ गाए शुस्त्रि भा ६
(३१ पृ:)

(च) मुस्त्रिगण्डि ६ खुर भाग ४ कणिपटा भाग २ कणि भाग १ वसन्त
भाग २ गाए भाग ६

(In an accompanying diagram, however, we find the following mouldings instead, *khurā*, *paṭā*, *noli* and *basanta*.)

58. The *Suthira piṣṭa* should be composed of 9 parts, of which the *khurā* should be 4 (or *khurā* 2, *kalasa* 2), *paṭā* (or *noli*) 1 and *basanta* 2.

LIX. Kumbha piṣṭa or Kurma piṣṭa

According to (क), the *Kumbha piṣṭa* should be used in connection with the following temples : Kailāsa (P. 119), Bimāna (Pp. 140, 155), Biharāsara (Pp. 147, 160) and Sarbāṅgasundara (P. 161).

(क) कुम्भपिण्ड खुरभाग २ कलस भाग २ कान्तिभाग १ अधारिपटा भाग २ कान्ति भाग आगु १ गाए कुम्भपिण्ड भाग ६ (१४७ पृ:)

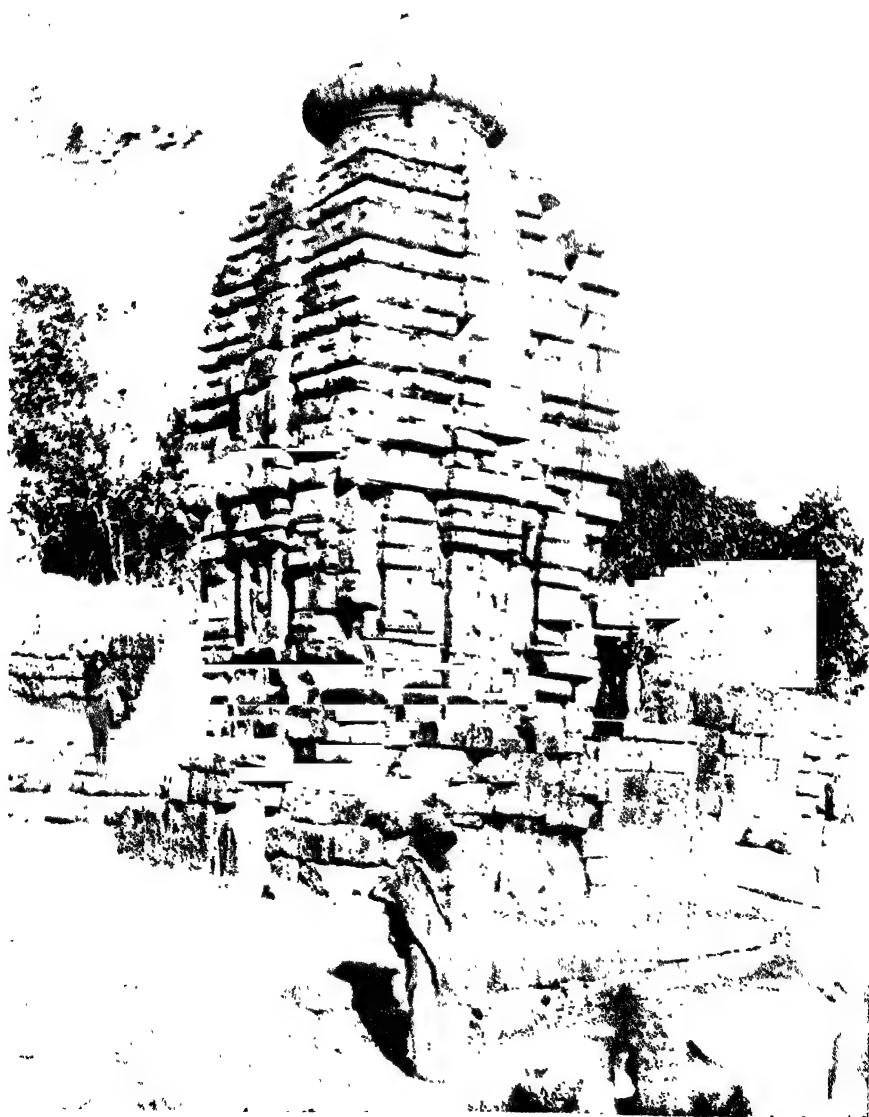
(ख) कुम्भ खुर भा २ कलस भा २ अन्धारि पाट भा २ वरणि १ वसन्त भा २ । गाए कुम्भपुण्ड भाग ६ । (२३ पृ:)

कुम्भपिण्ड भा ६ २ कलस भा २ सन्धाश्रु पटा २ कोणि भा १ वसन्त भा २ गाए कुम्भपिण्ड भा ६ (३१ पृ:)

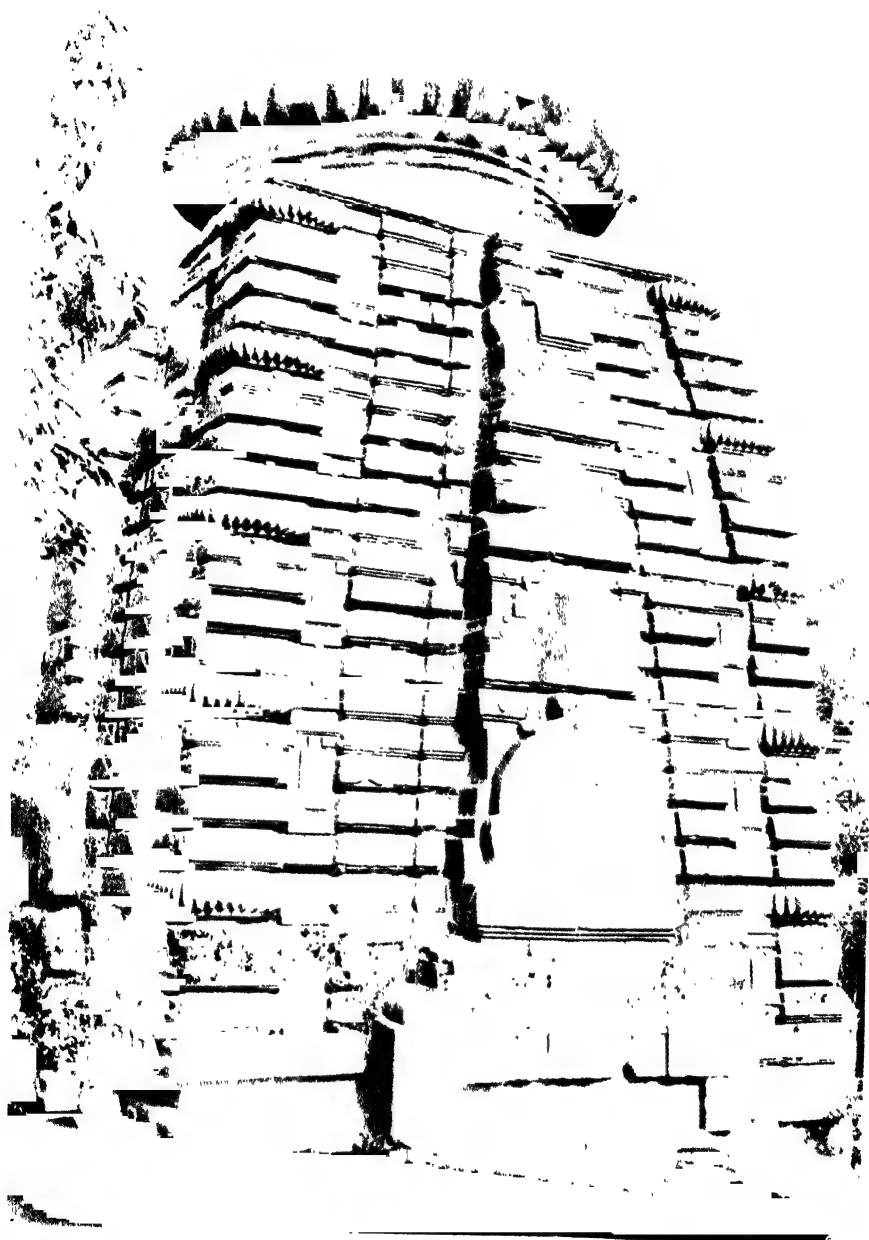
(च) कुम्भपुण्ड भाग ... खुर भाग २ (म ?) लाण भाग २ अधारि पेटा भाग २ वरणि भाग १ वसन्त भाग २ गाए ६

There is an accompanying diagram which, however, gives the proportion of the mouldings as *khurā* 2, *noli* 2, *paṭā* 2 (?), *barandī* 1, *basanta* 2.

59. Of the total 9 parts forming the *Kumbha piṣṭa*, the *khurā* is formed by 2, the *kalasa* by 2, the *andhāri paṭā* by 2, the *barandī* by 1 and the *basanta* by 2 parts.



Paśchimeswar Temple, Bhubaneśwar



Gundi of Mohini Temple, Bhubaneśwar

XII. The Rekha Temple :

General Apportionment of Parts.

It has been pointed out in a previous chapter that the horizontal components of a Rekha temple have little relation to the vertical components. We shall therefore deal with the vertical and the horizontal components in separate chapters.

LX. Names of vertical segments and the meaning of the terms

From an examination of the accompanying plate, it will be evident that the *bāṛa* of the Rekha temple is composed of a number of broad subdivisions, each of which is capable of being resolved into a number of finer elements. The principal components of the *bāṛa* are the *pābhāga* or the division corresponding to the foot (*i. e.* the base), the *jāṅgha* or the shin and the *barandā*, which is a set of mouldings crowning the *bāṛa*.

The *gandī* (lit. the trunk of the body) or the curvilinear tower is composed of different elements along the various *pagas*. The construction also varies in different varieties of the Rekha temple ; but in all of them, one feature is common, viz. that the outermost *paga* is subdivided into a number of *bhumis* or planes, each of which is composed of a number of mouldings surmounted by a miniature *amlā*, called the *bhumi-amlā* or *amlā* of the plane. The other *pagas* may have *sikharas* or miniatures of Rekha temples carved upon them for the sake of decoration.

After the *ganḍi* comes the *bisama* (lit. the irregular one), which is also called the *bedi* or altar. The curvilinear tower ends with the *bedi*, and is followed by the *mastaka*.

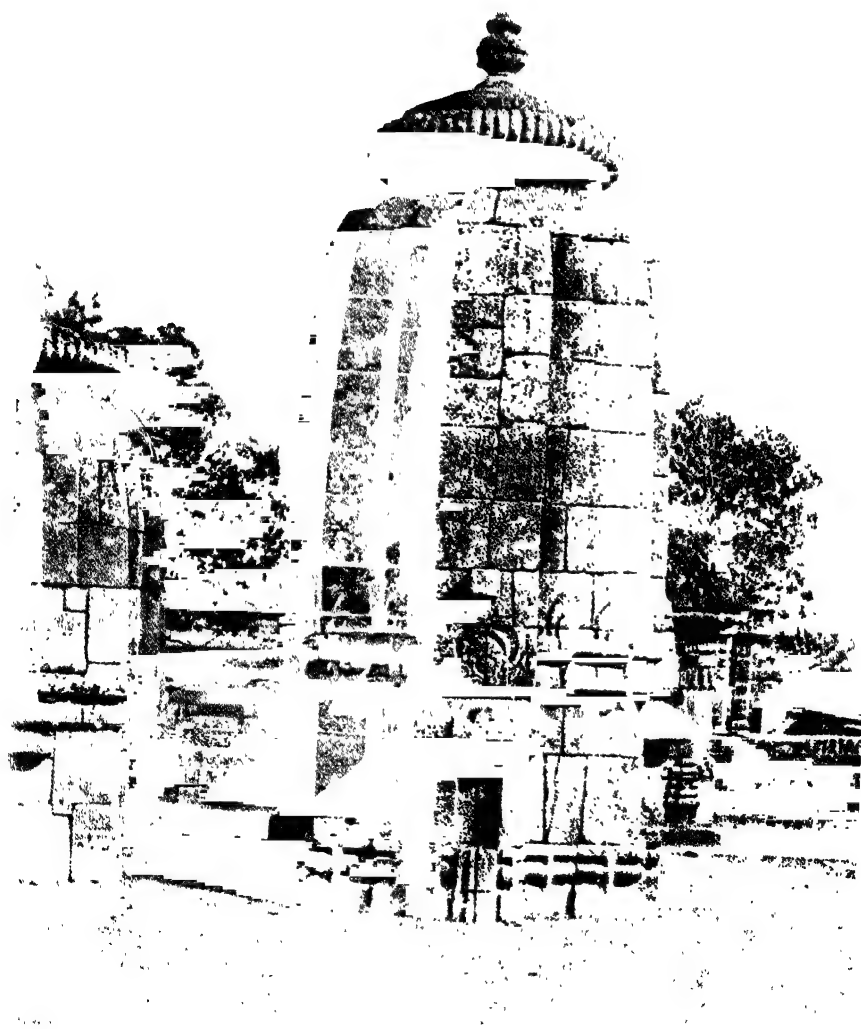
The *mastaka* (a name which has been coined for the sake of convenience) is made up of the *beki* or throat, followed by the *amlā* and the *khapuri* or skull ; this being surmounted by a *kalasa* or water-pot and the *āyudha* or weapon of the deity to whom the temple is consecrated.

It is clear from a study of the above terms that the Rekha temple has been likened to the human body. This conception of the temple is even more clear in the traditional saying of the *śilpīns* that the Rekha is male and the Bhadra female, attached to one another in a state of sexual union. But there is nothing in the *śilpasāstras* to support the traditional view except a meagre reference in (५) to a certain Rekha temple as the *pungsa bīmāna* or the male temple.

The other concept which has also entered in the construction of the Rekha temple is that of a mountain. *Sikhara* literally means the peak of a mountain ; so that, when a temple is described as having *sikharas* upon it, the artist was evidently thinking of it as something akin to a mountain.

LXI. A proposed classification according to the nature of the *bāṛa*

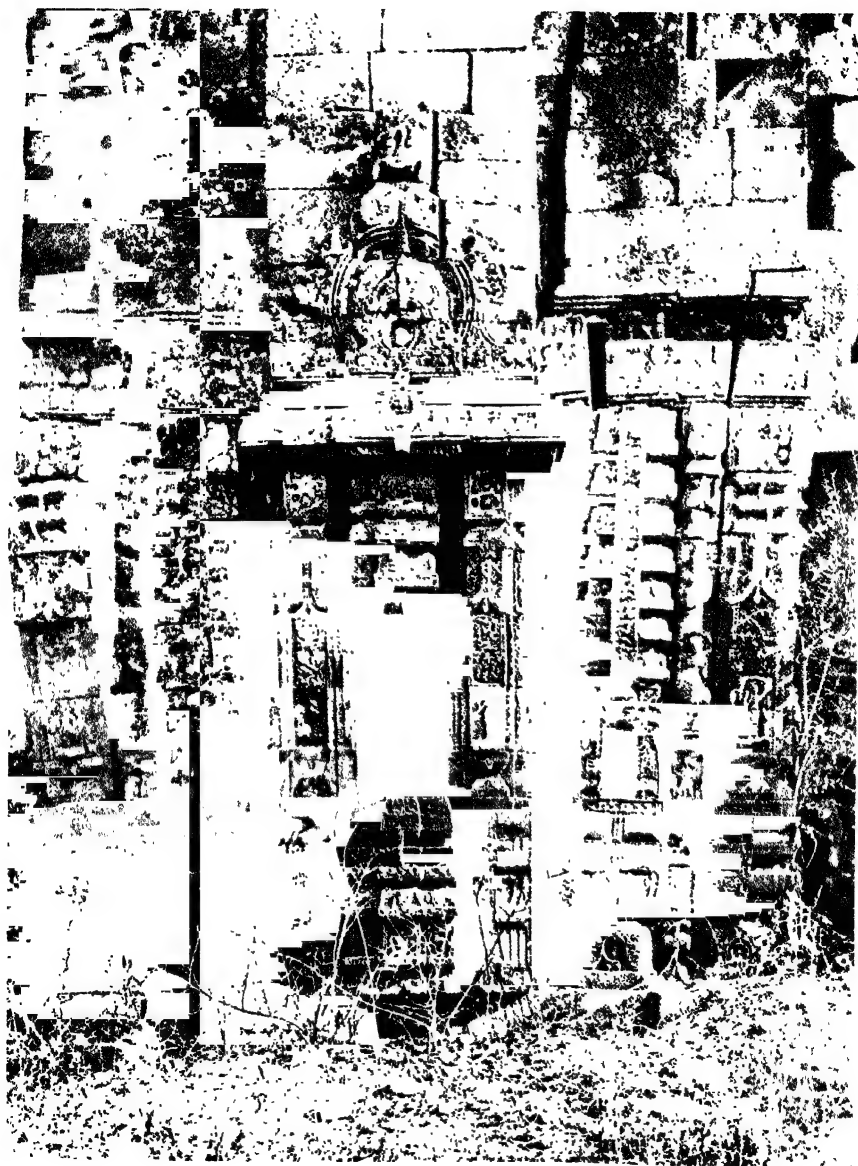
In the *śilpasāstras*, Rekha temples have not been classified according to their vertical components, still we shall try to do so on the basis of certain observed facts.



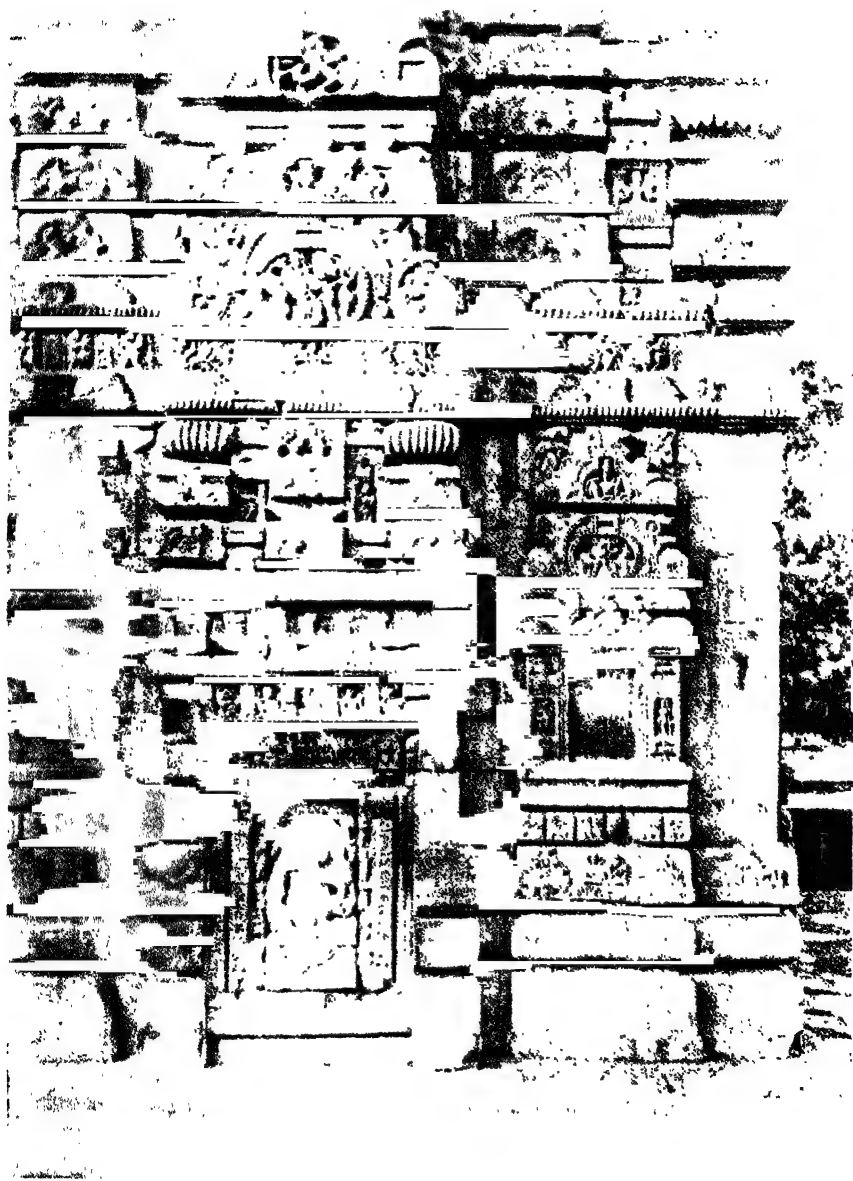
Small Rekha Shrine near Siddheśwar, Bhubaneśwar



Rekha Temple set up as an ornament on a Gouriya
Temple, Vishnupur, Bengal



Bāḡa consisting of *pabhāga*, *rāṇaḥa* and *baranda* in a ruined
Temple near Kotitirtha, Bhubaneśwar



Bāṛa consisting of *pābhaga*, *jāṅgha* and *baṇḍa*,
Paraśurameśwar Temple Bhubaneśwar

From an examination of the temples of Bhubaneswar, it appears that all the temples which can definitely be assigned to a comparatively earlier epoch on the evidence of epigraphy or sculptural style, have a *bāṛa* composed of three elements, viz. *pābhāga*, *jāṅgha* and *barandā*. There are as many as sixteen or seventeen temples of this order in the village of Bhubaneswar itself.¹ It is only in the later temples that we find the *bāṛa* being divided into five portions, namely the *pābhāga*, the *tala jāṅgha* or lower *jāṅgha*, the *bāndhanā* or the bond, the *upar jāṅgha* or the upper *jāṅgha* and the *barandā*.

In subsequent quotations from the *silpasāstras*, it will be found that Rekha temples having three elements in their *bāṛa* have a ratio of 1 : 3 between the length of the *garbhā* or sanctum and the total height of the temple. But this ratio increases from 1 : 4 to 1 : 5 or more in the case of Rekhas having five elements in their *bāṛa*. It might even increase to about 1 : 7 as in the temples of Konarak or Puri.

The *tri-anga* (a name coined to denote a three-segmented) *bāṛa* has a wider distribution than the *pancha-anga* *bāṛa* in Orissa. The temples of Khiching and Baud belong to the former variety ; so do the temples of Telkupi in the neighbouring district of Manbhum.

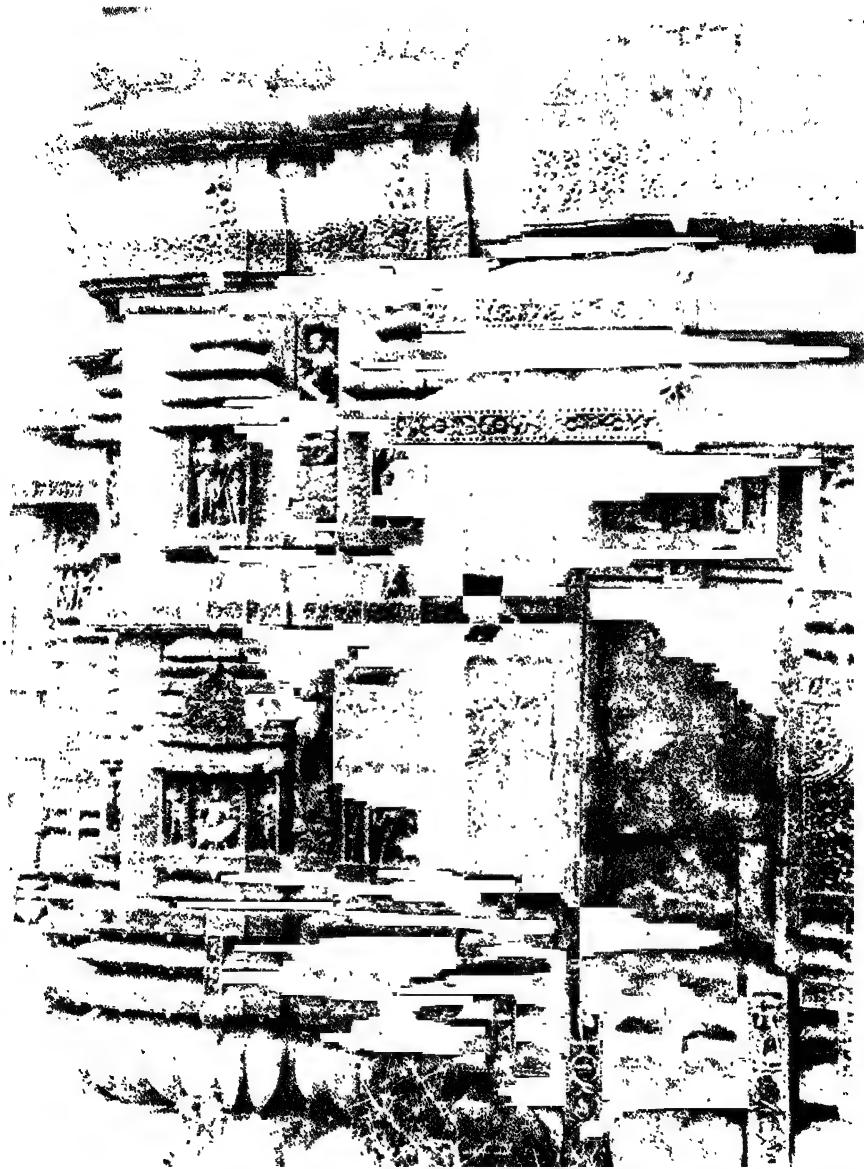
¹ These temples are also characterised by the following traits :

- (1) an absence of accompanying Bhadra temples,
- (2) an absence of *sikharas* in the *gandī*,
- (3) a depression demarcating the *bāṛa* from the *gandī*,
- (4) an ornamental pilaster before the frontal *rāha paga*,
- (5) the presence, in many cases, of an octagonal structure in place of the *kalasa* at the top. This object has been described as a *lingam* by Banerji.

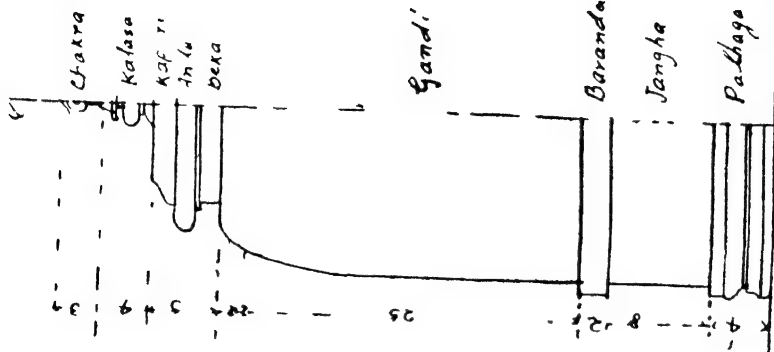
The *pañchāṅga* variety, though more numerous, is limited in distribution. It is also exemplified by one temple in Telkupi, which is traditionally said to have been built by the Gajapati King of Puri and where, even to this day, the ceremony of Chhātā-parab is performed in his name. As the inclusive area of the *tri-āṅga* type in Orissa is wider than that of the *pañchāṅga* variety, which is central in distribution with reference to it, we can definitely conclude that the *tri-āṅga* is the earlier Orissan type of *bāṇa*, the *pañchāṅga* being a development of later origin.

It may be noted in this connection that outside Orissa, the *tri-āṅga* type of *bāṇa* has a much wider distribution than the *pañchāṅga* type. The former appears in Bajaura in the Punjab Himalayas ; at Osian in Rajputana ; in miniature shrines at Sarnath and Vindhyachal in the United Provinces ; in similar miniatures at Jubbulpore in the Central Provinces ; in certain temples at Omkareswar, Orchha and Ujjain in Central India and at Sāripalli in the Vizagapatam district. The *pañchāṅga* type of *bāṇa* appears locally, outside Orissa, at Baijnath and Chamba in the Punjab Himalayas and at Khajuraho in Central India. Hence we can reasonably conclude that the *tri-āṅga* type of *bāṇa* is something earlier and different from the *pañchāṅga* type, which arose locally in certain restricted areas and never came to be as widely distributed as the earlier *tri-āṅga* type.

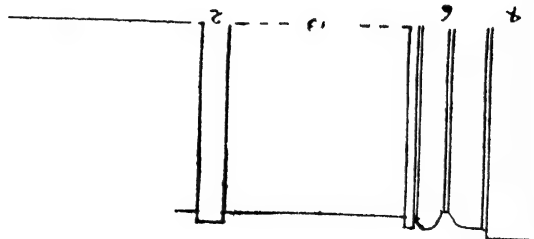
In their present form, the *śilpasāstras* seem to have been codified after the development of the *pañchāṅga* type in Orissa, when the *tri-āṅga* type had already fallen into oblivion. For there are only two references to the



Rāya consisting of *paḥḥaṇa tala rāṇḡha*, *bāṇḡhana upaṇa rāṇḡha*
and *baṇḡḡha*, Brahmeswar Temple, Bhubaneswar



Ratnasāra Temple SLXIII



Part of elevation of Dui-padma Temple SLXII

latter in one rescension of the *Bhubanapradipa* and even there, it has suffered considerably from insufficiency and subsequent mutilation.

LXII. Specifications of a tri-anga Rekha temple

(क) दोषद्य भाग ग्रम काठि आङ्गुले १६ पिष्ट ४ पाभाग ६ जांच १३ वरणडी २ सन्दनि चउरस २ एरूपेरे पञ्चुगथ साधिव आगु २ भागक नागपत्ति करिव ३ भाग दलभरग । (?) भ्वाखरमुण्डिक आर आङ्गे नागपत्ति गेलवाइ करिव । अनुरथे एहिमत करिव । राहारे एहिमति पाभागे गोटाए सिखर करिव दुइ पाखे जलन्तर करिव दुइ पाखे गेलवाइ सिध करिव । ताहा पाखे जलन्तर करिव । ताहा पाखे नागपत्ति करिव । वरणड तले फेगपाखुडा । छपर मुह होइव । ०।०.०। श्री (१०८-६ प्रः)

62. In the Dui-padma temple, the *garbha* is 1 *kāṭhi* or 16 *ān.* in length ; the *pisṭa* is 4, *pābhāga* 6, *jāṅgha* 13, *barāṇḍi* 2, the *sandati* 2 *ān.* wide. In this manner, build the temple as a *pancharatha* one. In front, place figures of Nāga-females ; (carve) petals ; at the side of the *khākharā-mundi*, place figures of female Nāgas and the *gelabāi* scroll-work. In the *anuratha paga*, make it so. In the *rāhā paga*, at the level of the *pābhāga*, build a *sikhara* ; on both sides of which, place niches. On both sides, carve the *gelabāi* and figures of lions. Beside that, place figures of female Nāgas. Beneath the *barāṇḍa*, (carve) reversed petals pointing towards the roof.

LXIII. The tri-anga Ratnasāra

(क) रत्नसार प्रसद दातक ग्रम काठि आङ्गुले १६ पाभाग ४ जांच ८ फुल-मुण्डो वरण २ रेखगण्डो २५ वेदि २ वेक अला कपुरि होइ पा ५ कलस ४

चक्र ३। माहारणवारणे साग्रामे करतुअ। मोण्डोले श्रीखण्डी माहासाहारितिजित
रत्नसार भाग समाप्त। गर्भकु बाड न उठा। ५। (१४२ पृ:)

63. In the Ratnasāra temple, the *garbha* being one cubit or 16 ān., the *pābhaga* should be 4, the *jāṅgha* 8, the *baranda* (of *phula-mundī* type ?) 2, the *rekha-gaṇḍī* 25, the *bedi* 2, *beki*, *amlā* and *khapuri* together equal to 5, the *kalasa* 4 and the discus 3. ... in relation to the *garbha* (which is 16), the wall should be ... in thickness.

It is clear from the above passage that the height of the *tri-āṅga* Ratnasāra temple is 3 times the length of the *garbha*. In *pañchāṅga* temples, this ratio rises from 1 : 4 to 1 : 5 and above.

(See No. 17 in Chapter XV. for the horizontal specifications of this temple.)

LXIV. The general apportionment of parts in *pañchāṅga* Rekha temples

By the height of a temple is meant the distance between the base of the *pisṭa* and the top of the *khapuri*. The following is a list of all the different types of Rekha temples which we find in the *Bhubanaprādīpa*.

(१) (क) सुवर्णकुटप्रसाद काठि आ १६ गर्भ पिष्ट ४ पाभाग ५ दुइ जांच
८ ए मध्ये बांधना १॥० ॥ वरण ५ रेख ३० वेदि २ वेक अण्डा कपुरि होइ ६
कलस ६ चक्र ४ माहारणारणे साग्रामे करतुअ। मोण्डोश्रीखण्डी माहासाहाश्र-
निर्जित ॥ श्री ॥ (पृ: १४३) and (छ) (१० पृ:) ।

(२) (छ) देउलगर्भ काठी आङ्गुल षोल पिट ६ पाभाग ६ दुइ यांच १० ए
मध्ये बान्धना वरण ६ रेखगण्डी ३० वेद २ वेक ४ अँला ४ कपुरि २॥० ॥ सुरा
आ २ दमा ७ डोरि अघे चङ्गाडा २ काण्टि २ पा फेणि २ मुहाण्ट २॥० (२०४ पृ:)

(३) (ख) देउलगर्भ काठी आङ्गुल १६ल पाभाग छ। दुइ यांच आ १०

ए मध्ये बान्धेणि आ २ । वरण ६ रेखगण्डि आ ३६ वेदी आ २ वेक आ ३ त्रिपाटी एक आङ्गु १ । अला आ ४ । कपुरि मुहाण्टि आ १ कपुरि आ ३... कलस खुरा ३ कलस ८...चक्र भा ५ गेन । (२४-५, २८ पृ:)

(४) (ख) देउल गर्भ काठी आ १६ कुल्लु पिष्ट ६ पाभाभाग ६ दुइ जांघ १० ए मध्ये बान्धना २ । रेख ३२ वीसम २ वेक ३ त्रिपाटी १ अला ४ कपुरि मुहाण्टि १ कपुरि मारिब २॥० उंच २॥० (८२ पृ:)

(५) (क) विवानभाग ग्रहकाठि आंगुल १६ पिष्ट ५ पाभाग ६ बान्धना १॥० दुइ जांघ दस आंगुल १० वरण ६ रेखगण्डी उच ३४ चेदि २ ॥ वेक तिनि आगु दुइ पा २॥० अला चारि आंगुल पा ४॥० कपुरि चारि आङ्गुल पा ४॥० ॥ कलस सात आंगुल दुइ पा ७॥० चक्र चारि ४॥० ॥ (१३६ पृ:)

(६) (क) मूलश्रीवल्ल गर्भ सोल पिट ६ पाभाग ६ दुइ जांघ १० ए मध्ये बान्धना २ वरण ६ रेख ३६ चेक अएला कपुरि होई वा १२ कलस आ ८ चक्र पा ५ (१४४ पृ:)

(७) (क) श्रीवल्लनदिव्रधन भाग ग्रभ १६ पिष्ट पाभाग ६ दुइ जांघ ६ बांधना २ वरण ६ रेखगण्डी पञ्चतिरिसि आंगुल ३५ विसम दुइ आंगुल २ वेक तिनि आंगुल दुइ पा कपुरि चारि आंगुल ४ । कलस सात आंगुल दुइ पा ७॥० चक्र ४॥० (१४१ पृ:)

(८) (क) दुइपद्म भाग गर्भकाठि आंगुले १६ पिष्ट ५ पाभाग दुइ जांघ १० ए मध्ये बान्धना २ वरण छ ६ रेख ३६ वेदि २ वेक अएला कपुरि होई १२ कलस आ ८ चक्र ५ (१३६-७ पृ:)

(९) (ख) ए महाप्रसाद देउल गर्भ काठी आ १६ कु... (पिष्ट ६ पाभाग) आ ६...जांघ...५...बान्धणिकु... (॥ ३ ॥ + ॥ ३ ॥ + ॥ ३ ॥) उपर जांघ आ ५... वरण ६...रेखगण्डि ३६...वेदी आ २ वेक उच्च (३) त्रिपाटी १ अला बहल ४... कपुरि मुहाण्टि १ कपुरि बहल २॥० कलस खुरा २ हाथिपाट आ २ । डोरि पाए १० चाङ्गुडा १॥० काठी पाए १० चांगुडी ॥० घडी बहल २... (८८-९० पृ:)

(१०) देव गर्भकाठी आंगुल १६ पिष्ट ६ पाभाग ६ दुइ यांघ १० ए मध्ये वान्धणि २ वरण्ड ६ रेख ३६ वीम २ वेक ३ त्रीपाटी १ अला ४ कपुरि मुहटा १ कपुरि २॥० मारिब ३ खुरा ३ कलस ६ (७६, ८०, ८५ पृ:) Besides this, (क) पृ: १३८, ११७, ११४ and १०५ and (छ) पृ: १६०-१, १६८, २०२, २०४ give the same general specification.

(११) (क) महा वड़भिभाग प्रभ काठि आङ्कुले १६ पिष्ट ६ आङ्कुल पादभाग उच्च छ आङ्कुल ६ दुइ जांघ १० ए मध्ये वान्धणा २ वरण्ड छ ६ रेख ३६ वेदि २॥० वेक ४ अला ४ कपुरि ४ कलस ८ चक्र ५ (१०७, ११०, १११, १२०-५, १४० पृ:)

(१२) (क) कैलास गर्भ काठि आङ्कुले १६ पिष्ट ६ पाभाग ६ जांघ ५ वान्धणा २ उपर जांघ ५ वरण्ड ६ रेख ३६ वेदि २॥० वेक ४ अला ४॥० कपुरि ४॥० कलस चक्र पा ५ (११६ पृ:)

Name of the temple	Garbha	Pista	Pabhāga	Tala Jāṅgha	Bādhana	Upa Jāṅgha	Baranda
Mulasreebachha	16	6	6	5	2	5	6
Brishava	16	6	6	5	2	5	6
Garūṇa							
Ratnasāra							
Astasree							
Duipadma	16	5	6	5	2	5	6
(Name ?)	16	X	6	5	2	5	6
Mahā Baravi	16	6	6	5	2	5	6
Mahā Kailāsa							
Garūṇa							
Ratnasāra							
Sreetaru	16	6	6	5	2	5	6
Mahā Meru	16	6	6	5	2	5	6
(Name ?)	16	6	6	5	2	5	6
(Name ?)	16	6	6	5	2	5	6
(Name ?)	16	6	6	5	2	5	6

Name of the temple	Garbha	Piṣṭa	Pābhaga	Tala Jāṅgha	Bāndhanā	Upara Jāṅgha	Barandā
(Name ?)	16	6	6	5	2	5	6
Brishava	16	6	6	5	2	5	6
Mahā Meru	16	6	6	5	2	5	6
(Name ?)	16	6	6	5	2	5	6
(Name ?)	16	4	6	5	2	5	6
Kailāsa	16	6	6	5	2	5	6
Sribachhanadi							
bardhana	16	6	6	4 ^{1/2}	2	4 ^{1/2}	6
Bibāna	16	5	6	5	1 ^{1/2}	5	6
Bibāna	16	6	6	5	2	5	6
Mula Sreebachha	16	6	6	5	2	5	X
Subarna kuṭa	16	4	5	4	1 ^{1/2}	4	5
Ratnasāra	16	6	6	5	2	5	6

Name of the temple	Gaṇḍī & Bisama	Beki	Amḷā	Khapuri	Khurā of kalasa	Kalasa	Chakra	Total height in āṅgulas
Mulasreebachha	36 & ?	4	4	4	.	8	5	78
Brishava	}	36 & 2	4	4	.	8	5	80
Garuṣa								
Ratnasāra								
Astasree								
Duipadma	36 & 2	4	4	4	.	8	5	79
(Name ?)	36 & 2	4	4	4	.	8	5	74
Mahā Baṛavi	}	36 & 2 ^{1/2}	4	4	.	8	5	80 ^{1/}
Mahā Kailāsa								
Garuṣa								
Ratnasāra								
Sreṭaru								

Name of the temple	Gandī & Bisama	Beki	Amlā	Khapuri	Khurā of kalasa	Kalasa	Chakra	Total height in angulas
Mahā Meru	X & 2	4	4	4	.	3	9	80
(Name ?)	36 & X	4	4	4	.	3	9	80 ?
(Name ?)	X & 2	4	4	4	.	X	9	80 ?
(Name ?)	36 & 2	4	4	4	.	8 ³ / ₄	.	80
(Name ?)	36 & 2	4	4	4	3	9	.	80
Brishava	36 & 2	4	4	4	4	9	.	80
Mahā Meru	36 & 2	4	4	4	2	9	.	80
(Name ?)	36 & 2	4	4	3 ¹ / ₂	2	X	.	79 ¹ / ₂
(Name ?)	36 & 2 ¹ / ₂	4	5	4	.	8	5	79 ¹ / ₂
Kailāsa	36 & 2 ¹ / ₂	4	4 ¹ / ₂	4 ¹ / ₂	Kalasa &			
Sribachhanadi					Chakra	5		81 ¹ / ₂
bardhana	35 & 2	3 ¹ / ₂	4 ?	4	.	7 ¹ / ₂	4 ¹ / ₂	82 ¹ / ₂
Bibāna	34 & 2	3 ¹ / ₂	4 ¹ / ₄	4 ¹ / ₄	.	7 ¹ / ₂	4 ³ / ₄	76 ¹ / ₂
Bibāna	32 & 2	4	3	3	.	9	5	74
Mula Sreebachha	32 & 2	4	4	3 ³ / ₄	.	.	.	75 ³ / ₄
Subarna kuṭa	30 & 2	3	3	3	.	6	4	64 ¹ / ₂
Ratnasāra	30 & 2	4	4	2 ³ / ₄	2	?	.	72 ³ / ₄

The ratio of the length of the *garbha* and the height of the temple can be thus arranged in the following table :

- | | |
|---|---|
| 1. 16 : 64 ¹ / ₂ or 1 : 4 | 2. 16 : 72 ³ / ₄ |
| 3. 16 : 74 | 4. 16 : 75 ³ / ₄ |
| 5. 16 : 76 ¹ / ₂ | 6. 16 : 78 |
| 7. 16 : 79 | 8. 16 : 79 ¹ / ₂ |
| 9. 16 : 80 or 1 : 5 | 10. 16 : 80 ¹ / ₂ |
| 11. 16 : 81 ¹ / ₂ | |

LXV. Different specifications for *bāras* of the *pañchāṅga* type.

The *bāra* of the *Rekha* can be divided according to one of the four following specifications ; the proportion of the *pābhāga* : *tala jāṅgha* : *bāndhanā* : *upar jāṅgha* : *barandā* being

- (1) $6 : 5 : 2 : 5 ; 6$ or (2) $6 : 4\frac{1}{2} : 2 : 4\frac{1}{2} : 6$ or
 (3) $6 : 5 : 1\frac{1}{2} : 5 : 6$ or (4) $5 : 4 : 1\frac{1}{2} : 4 : 5$.

XIII. The Rekha Temple :

Detailed vertical specifications

It must be borne in mind that all the following measurements refer to a temple of which the *garbha* is 16 ān. \times 16 ān., except where otherwise stated. The unit of measurement is an ān.

LXVI. The Pābhāga

(क) (रत्नसार मन्दिरं) पाभाग छ आ ६ एथि पाञ्चकाम करिब । खुरा करिब आंगुले ॥३॥० सुता ॥ कलस करिब आंगुले ॥३॥० सुता । पटा करिब तेर सुता ॥३॥० सुतारे पाए ॥ कणि करिब तेर सुता ॥३॥० सुतारे पाए ॥ वसन्त करिब तेर सुता ॥३॥० सुतारे पाए ॥ (१२० पृः)

“ पाभाग ६ आङ्गुलकु ॥ पाञ्चकामर खुरा करिब आङ्गुले १॥३॥ चौद सुता । खुरा मरिब मुचुलि सरिकि आङ्गुले १४ सुता ॥ कलस आङ्गुले १॥३॥ दस सुता कलस बुलिब मारेणि आङ्गुले २ सुता ॥०॥ पटा बहल तेर सुता ॥३॥० सुतारे देड़ पा ॥ कणि बहल तेर सुता ॥३॥० सुतारे देड़ पा ॥ वसन्त बहल तेर सुता देड़ पा पाए (=गाए ?) पाञ्चकामकु छ आङ्गुल ६ ॥ (१०२-३ पृः)

(ख) खुरा मुहण्ट खुरा भाग १॥३॥ कलस आ १॥३॥० घण्टि कण्ठक वसन्त होइब आ २॥० गाए आ ६ (८८ पृः)

(If the *garbha* is 32 ān. square, then the *pābhāga* should be 12 ān. high. The 12 ān. should be divided in the following manner) खुरा मुहाण्टि आ १॥३॥ खुरा मरिब आ १॥३॥० पिड़ा क्ष शु १॥३॥ मुचिली ४ गाए खुरा बहल ३॥३॥ कलस बहल आ ३॥३॥ कु दमा बहुल १॥३॥ डोरि बहल ६ सुता कान्ध १॥३॥ पाती ॥३॥ सुता पटा



Pābhāga, consisting of three mouldings,
Paraśurameśwar Temple, Bhubaneśwar



Pābhāga, consisting of five mouldings
Rajarani Temple, Bhubaneswar

आ १॥३ कणि आ १॥३ वसन्त आ १॥३ गाए पञ्चक्रमकु पावाभाग उञ्च
आ १२। (६१ पृः)

(छ) खुरा ६ कलस ६ पटा ३३ कणी ३३ वसन्त ३३ (१२ पृः)

खोरा ६ कुम्भ ६ ३३ ३३ ३३ (१३३ पृः)

पाद पञ्चक्रम सतर भागे १७ न सुता ॥३ खुरा ४ कुम्भ ४ पटा ३३
कणि ३३ वसन्त ३३ (?) गाए सतर भाग न सुता १७॥३ (२६ पृः)

खोरा ४ कुम्भ ४ पटा ३३ कणि ३३ वसन्त ३३ (१३३ पृः)

66. The ratio of the different mouldings of the *pābhāga*, viz. the *khurā*, *kumbha*, *paṭā*, *kant* and *basanta* will be according to one of the following tables :

$$(1) \quad 1^{7/8} : 1^{5/8} : \frac{13^{1/4}}{16} : \frac{13^{1/4}}{16} : \frac{13^{1/4}}{16}$$

$$(2) \quad 1^{7/8} : 1^{5/8} : \frac{13^{3/8}}{16} : \frac{13^{3/8}}{16} : \frac{13^{3/8}}{16}$$

$$(3) \quad 1^{7/8} : 1^{15/16} : \frac{13^{1/3}}{16} : \frac{13^{1/3}}{16} : \frac{13^{1/3}}{16}$$

$$(4) \quad 9 : 9 : 3^{3/16} : 3^{3/16} : 3^{3/16}$$

$$(5) \quad 4 : 4 : 3^{3/16} : 3^{3/16} : 3^{3/16}$$

The batter of the *khurā* will be equal to its height if the *kalasa* be $1^{5/8}$, its batter will be $1^{1/8}$.

The *pābhāga* illustrated in the accompanying plate has the following dimensions ; the *muhānfi* of the *khurā* is $1^{1/2}$, the *khurā* is ?, the *piṭhā* $^{3/8}$, the *muchuli* $^{1/4}$ (?), the total height of the *khurā* being $3^{13/16}$. Its batter is $1^{11/16}$ ān. In the *kalasa*, the *damā* is $1^{1/8}$, *ḍori* $^{3/8}$, *kāndha* $1^{1/2}$, *paṭi* $^{3/4}$, their sum being $3^{1/2}$ ān. The *paṭā* and *kani* are each $1^{5/8}$ ān. high. The *basanta* is $1^{3/4}$ ān. ; the sum of the five mouldings being $12^{1/8}$ ān.

LXVII. Another specification for the pābhāga

(क) पादभिग (भा ?) ग अनुमतर । रसगमिवे वस्तना । खुरक वेदभागेण ॥
वेदभागेन कुम्भका ॥ वसन्तमेकभागेन ॥ सेसभागेण मुचुलि ॥ (२८ पृ:)

एवे पादभाग जानिमा । खुरा तिनभाग करिब । भाग १ क । मुहुटा करिब
१॥ देइ भाग । खुरा मारिब अथ भागे । कणिक तिन भाग करिब । दुइ भाग
दुइ पान्ता मारिब । भागे मुचुलि करिब । कलस तिनि भाग करिब । दुइ भाग
तलकु चुलाइब । भाग १ दुइ भाग करिब । भागक कान्ध मारिब । भागे
पाहन्ता मारिब । पटा तिन भाग करिब । भागक मुहुटा करिब । तल भाग ३ ।
दुइ भाग पाहान्ति मारिब । भागेक कान्ध पाटि करिब । उपर भाग तिनि भाग
करिब ॥ एक पाहन्ति मारिब भाग एक दुइ भाग करिब उडापाटि भा १ कण्ठ
करिब भाग १ कणि एहिरूपे करिब ॥ वसन्त एहिरूपे करिब । (६८-६ पृ:)

एवे पाभाग जानिमा । खुर तिन भाग करिब कलस तिनि भागरु दुइ भाग
तलकु चुलाइब । चाङ्गडा उच्च चारि भाग करिब । गाए १० भाग करिब । खुर
तिनि भाग करि भागक खुरा पसिब । खुरा तिनि भागर भागे मुहुटा । खुरा
मारिब १॥ भाग पाहान्ता खुरा ६ भाग मुहुटा ३ । खुरा मारिब ६ पाण्डा २
मुचुलि भाग १ । २ मुचुलि भागे १ ॥ दुइ भाग गाए वार १२ ॥ (१०२ पृ:)

67.....*khurā* should be 4 measures, the *kumbha*
4 measures, *basanta* 1 measure ; at the end there should be
a *muchuli*

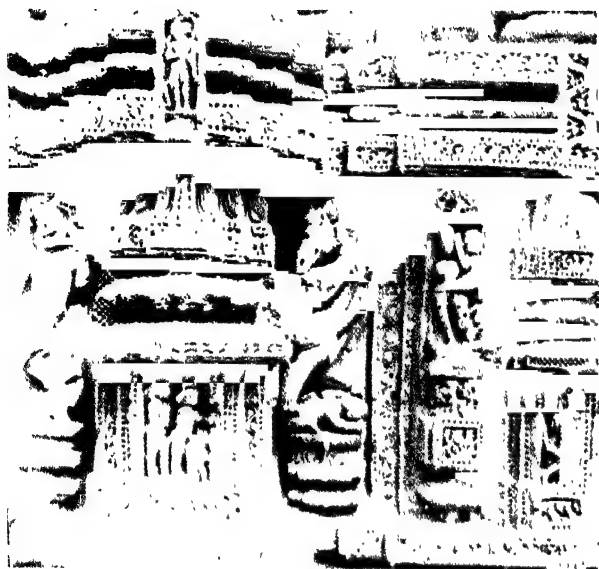
LXVIII. The set-back of the pābhāga from the piṣṭa

(ग) बड़देउल पाभाग पछ होइब आङ्गुरे दुइ (पा ?) (१५८ पृ:)

68. In the principle temple (i. e. in the Rekha), the
pābhāga should be set back $\frac{1}{2}$ ān. from the *piṣṭa*.

LXIX. The tala jāṅgha

(क) तलजाङ्ग पा ५ आंगुल । एथि वहिब खाखरमुण्डे । (१०४, १२० पृ:)
नरविराल गजविअल ॥ एते उपर जङ्गे (२६ पृ:)



*Tala-janaka and Bāndhana with figures of
nata-pirāla and aṇṇa-pirāla, Kanarak*

(ख) एवे यांघ जाणिमा । यांघ भाग प्रतीगुण अवर्तकलं ।.....। यांघ उच्च होइव ६ भाग करिब । दुइ यंघ मुण्डिपाद करिब । बहल २ मुण्डि करिब भा ४ पित बहल करिब भा १ पाखर (=खाखर ?) वहल करिब भा ४ । कलस करिब भा १.....(२६ पृ:)

जंघ भाग जाणिमा । जंघभाग प्रतिदिगुण । उर्द्धभागदत्तकाल ।.....। जंघ भाग १२ भागकु करिब मुण्डिपाद २ भाग करिब । मुण्डि भाग जघ चारि भाग करिब । पिडाभागे १ करिब । खाखरा तिनि भाग करिब । गलका अला भा १ करिब । कपुरि मध्य करिस करिब । (७० पृ:)

(In a temple of which the *garbha* is 32 ān. × 32 ān., the *jāngha* should be 10 ān. high) यांघ आ १० रु वार भागकु मुण्डिपाद १॥० मुण्डि यांघ आ ३॥० पिडा वहल आ १= खाखरा वहल आ १= खाखरा २॥= खाखरा खात ३ शुता कलस ॥= सुता (६१ पृ:)

Regarding the niches at the level of the *tala jāngha*, placed where the different *pagas* meet, it is said that they should “take off $\frac{1}{4}$ from the sides” (of the width of the *khākharāmundīs* ?).

(छ) जलन्तर पाए काखजम् (३२ पृ:)

जलन्तर पाये काखजरि (२३४ पृ:)

69. Figures of *nara-virālas* and *gaja-virālas* should be placed in the *tala jāngha*. *Khākharā-mundīs* should be set in the *tala jāngha*. The height of the *jāngha* should be divided into 12 portions, which should be distributed in the following manner.

(1) The *pāda* of the *mundī* 2, the *jāngha* of the *mundī* 4, the *piṭhā* 1, the *khākharā* 4 and *kalasa* 1 ; or

(2) the *pāda* 2, the *jāngha* 4, the *piṭhā* 1, the *khākharā* 4, the *kāñfi* and *amlā* 1.

The illustration given is that of a *khākharā mūṇḍi* in a temple of which the *garbha* is 32 ān. × 32 ān. The 10 angulas of the *jāṅgha* are distributed in the following manner: the *pāda* $\frac{3}{4}$, the *jāṅgha* $3\frac{1}{2}$, the *piṭha* $\frac{1}{8}$, the *khākharā* $1\frac{1}{8}$, the *khākharā* $2\frac{5}{8}$, the recess between the *khākharās* $\frac{3}{8}$, and the *kalasa* $\frac{7}{8}$ ān.

LXX. The set-back of the tala jāṅgha

(क) पाभागकु जाङ्ग पक्ष होइव द्वि पा (६६-१०० पृ:)

70. The *tala jāṅgha* should be set back $\frac{1}{2}$ ān. from the *pābhāga*.

LXXI. The Bāndhanā

(क) बान्धना ३ वरण्डी नुलि वसन्त ३ कम सरि बहल ॥ (६६ पृ:)

बान्धना दुइ आङ्गुलकु । तिनि कम सरि वरण्डी नोलि वसंत (१०४ पृ:)

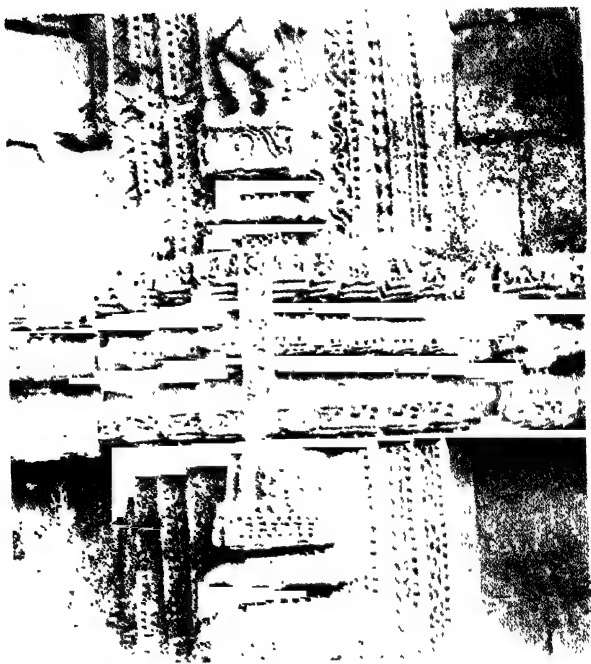
बांधना दुइ आंगुल २ ए एथि तिनि काम करिब । वरणि करिब दस सुता ॥= सुतारे एगार विस्वा । नोलि करिब दस सुता ॥= सुतारे एगार विसा । वसन्त करिब दससुता ॥= सुतारे एगार विसा । १२१ पृ:)

(ख) बान्धेणी २ आङ्गुल करि तीनी भा ३ बान्धना पुष्ट भागेन १ वरण्डी तोली वसन्तक (२६-७ पृ:)

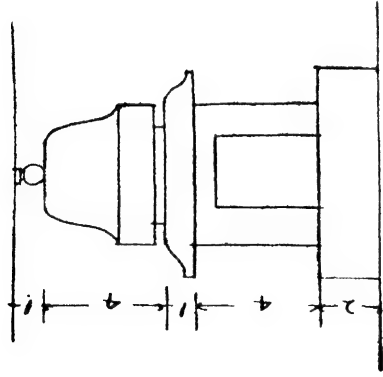
भाग बान्धनी करिब दुइ आ २ ल । ताहा तिनि भाग करिब । भाग व वरण्डी करिब । भागक लोलि करिब । भागक वसन्त करिब । (७०-१ पृ:)

(If the *garbha* of the temple be 32 ān. sq., than the) बान्धणि ४ आंगुल कु वरण्डी बहल १= सुता । लोली आ १= सुता वसन्त आ १ चारि सुता । गाए बान्धणि बहल आ ४ कुल । (६१ पृ:)

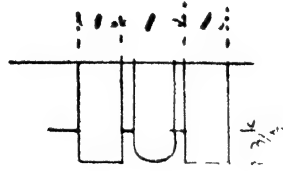
There are two illustrations of the *bāndhanā* in (छ), in which it is constituted by five mouldings of equal height (Pp. 32 and 234).



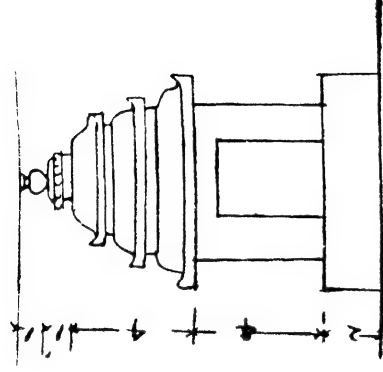
Bāndhanā Sārī Deul, Bhubaneśwar



*Khākhārā-mundī for the
talā rūnqha, ŠLXIX*



*The Bāndhanā
ŠLXXI*



*Pirhā-mundī for the
upur rūnqha ŠLXXII*

71. The *bāndhanā* should be formed by three or five mouldings. The mouldings should either be *barandī*, *noli*, *basanta* or *barandī*, *noli*, *paṭā*, *kaṇi*, *basanta*. In the case of a temple of which the *garbha* is 32 ān. square, the *barandī* should be $1\frac{3}{8}$ ān., the *noli* $1\frac{3}{8}$ and the *basanta* $1\frac{1}{4}$, their sum being 4 ān.

LXXII. The Upar Jāṅgha

(क) परिर्जङ्घे कैना निवेस्यात् । खेडानिल सोशोभितं । (२६ पृः)

उपर जांच पा ५ आङ्गुल । तँहि पीड़ा मुण्डीटोए होइव ॥ (१०४ पृः)

उपर जांच पाञ्च आंगुल ५ एधि पिड़ा मुण्ड करिव ॥ (१२१ पृः)

(ख) उर पल्ल जंघ वार भा १२ करिव । दुइ भाग मुण्डिपाद करिव । चारि ४ भाग मुण्डि जांच करिव । पिडा चारिभाग करिव । वेक अला कपुरि भागेक करिव । १। कलस भागेक करिव । १। (७१ पृः)

(If the *garbha* be 32 ān. square) उपर यांच आ १० कु मुण्डि पा वहल १॥ सुता । ५। मुण्डि यांच ३॥ मुण्डि पिडा वहल आ १। दुतीअ पिडा वहल आ १ तृतीअ पिडा वहल ॥ । वेक पाए । अला पाए कपुरि पाए । कलस शु १४ ता । गाए आ १० । (६१-२ पृः)

72. Female figures (*kanyā*) should be placed in niches at the junction of different *pagas* in the *upar jāṅgha*. There should be a *piṭhā mūḍi* in the *upar jāṅgha*. Divide the height of the *piṭhā mūḍi* into 12 parts ; of which the *pāda* should be constituted by 2, the *jāṅgha* by 4, the *piṭhā* by 4, the *beki-amla-khapuri* by 1 and the *kalasa* by 1 part.

If the *garbha* be 32 ān. square, then, in the *mūḍi*, the *pāda* should be $1\frac{3}{4}$, the *jāṅgha* $3\frac{1}{2}$, the first *piṭhā* $1\frac{3}{8}$, the second *piṭhā* 1, the third *piṭhā* $\frac{7}{8}$, the *beki* $\frac{1}{4}$, the *amla* $\frac{1}{4}$, the *khapuri* $\frac{1}{4}$, and the *kalasa* $\frac{7}{8}$ ān.

LXXIII. The Baraṇḍa

(क) वरण्ड छ आङ्गुल ६ मैध्यरे दसकम वहिब ॥ ए दसकम सरि वहल । वरणडी दस सुता दुइ पा सुतारे फेणी दस सुता दुइ पा सुतारे । पटा दस सुता दुइ पा सुतारे । कणि दस सुता दुइ पा सुतारे । नोलि दस सुता दुइ पा सुतारे । पटा दस सुता दुइ पा सुतारे । कणि दस सुता दुइ पा सुतारे । नोलि दस सुता दुइ पा सुतारे । केरा दस सुता दुइ पा सुतारे । वसन्त एगार सुता दुइ पा सुतारे । गाए दसकामकु ६ आङ्गुल ६ (१०४-५ पृ:)

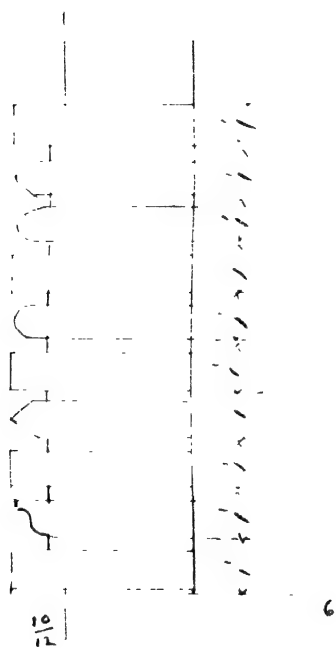
वरण छ आंगुल ॥६॥ एथि दस कम करिब । दसकाम सरि वहल । प्रथमे वरणि करिब दस सुता ॥=॥ फेणि दस सुता ॥=॥ पटा दस सुता ॥=॥ कणि दस सुता ॥=॥ लोलि दस सुता ॥=॥ पटा दस सुता ॥=॥ कणि दस सुता ॥=॥ सुता नोलि दस सुता ॥=॥ नोलि दस सुता ॥=॥ वसन्त दस ॥=॥ सुता । (१२१ पृ:)

(ख) वरण्ड दस भाग करिब । दस भा २० ऋ भागेक वरण्ड करिब । १। जंघा भागे १ । लोलि भा १ ने । पटा तिनिभा ३ करिब । लोलि भागे १ । पटा भागे १ । लोलि भागे १ । वसन्त भागे १ । गाए वरण्ड दस भा १० कु । (७१ पृ:)

(If the *garbha* be 32 ān. square) वरण याणिमा । वरण १० कु वरण्ड वहल आ १ फेणि आ १=॥ शुता लोली आ १=॥ शुता । वसन्त आ १=॥ शुता । (६२ पृ:)

73. There are two illustrations of the *baraṇḍa* in (छ), pp. 44 and 235. In both, the *baraṇḍa* is composed of ten mouldings of equal height. In one we find the following mouldings *barandī-phenī-paṭā-kaṇi-paṭā-noli-paṭā-noli-kaṇi-basanta* ; while in the other, we find *barandī-phenī-paṭā-noli-paṭā-noli-paṭā-noli-kaṇi-basanta*.

In practice, it is however found, that the *baraṇḍa* is usually composed of five or seven mouldings except in the case of temples of very large dimensions.



The *bārapāda*, SLXXIII

LXXIV. The Gandi

(क) रेखर गण्डि छतिसी ३६ आंगुल एहा दसभुइ करिब विसमभुईए करिब । गाए एगार भुइ ११।५। प्रथम भुइ उक्च तिनि आङ्गुल ३।।।।। तिनि पा । प्रथम भुइ उआ काटेणि सरि । से भुइ न कटाई । दुतिअ भुइ उक्च तिनि ३।।।।। तिनि आगुल तिनि पा । उआ काटेणि अधसुताए । त्रितिय भुई तिनि आंगुल ३।।।।। पा ॥ काटेणि सुताए । चतुर्थ भुइ उच तिनि आङ्गुल ३।।।।। तिनि पा । उआ काटेणि देइ सुता । पञ्चम भुइ उक्च तिनि आंगुल दुइ पा ३।।।।। उआ काटेणि अढ़ाइ सुता । सष्ठम भुइ उक्च तिनि आंगुल दुइ पा ३।।।।। उआ काटेणि देइ पाकु पाञ्च सुता दुइ पा ॥ सप्तम भुइ उक्च तिनि आंगुल दुइ पा ३।।।।। उआ काटेणी सात सुता ॥॥॥॥ श्री । अष्टम भुई उक्च तिनि आङ्गुल दुइ पा ३।।।।। उआ काटेणि वार सुता ॥॥॥॥ नवमभुई उक्च ३।।।।। तिनि आङ्गुल दुइ पा । उआ काटेणि सोल सुताकु आंगुले १ । दसम भुइ उक्च तिनि आंगुल दुइ पा ३।।।।। उआ काटेणि चालिस सुताकु अढ़ाई आंगुल २।।।।। विषम उक्च अढ़ाइ आंगुल २।।।।। विसम मरिब दुइ आंगुल २ ॥ (१२१-४ पृ:)

(ख) एवे गण्डी जाणिमा । गण्डी करिब साठोए भाग । ६०। छ भागरे भुइ भाग । ५। भुइके वरणिड करिब । ५। कम भागे करिब । भुई अला भागे । १। आर भुई भा ५ । वरणिड करिब भागे १ । भागक भुई अला करिब भा २ ग । तृतीय भुई भाईग करिब । पाञ्चभाग वरणिड करिब । भुइअला भाग करिब भा ३ । चतुर्थ भुइ छ भाग करिब । पाञ्चभाग वरणिड करिब । भुइअला भाग ४ करिब । पञ्चम भुई छ भाग करिब । पाञ्चभाग वरणिड करिब । भुईअला पाञ्चभाग करिब । सष्ठभुई छअ भाग करिब । पाञ्चभाग ५ वरणिड करिब । ... भुईअला भागे करिब । सप्तमभुइ छभाग करिब । पाञ्चभाग वरणिड करिब । भागक भुईअला करिब भाग ७ । अष्टम भुई छभाग करिब । पाञ्चभाग करिब । भागक भुईअला करिब । ८। नवम भुई छभाग करिब । पाञ्चभाग वरणिड करिब । भुईअला न भाग करिब । दसम भुई छ भाग करिब । पाञ्चभाग वरणिड करिब । भागक भुईअला करिब । (७१-३ पृ:)

(छ)

प्र										विसम	रेखगण्डी
५	४।३	४	३॥३)	३॥३)	३॥३	३॥३)	३॥३)	३॥३)	३॥३)	२	३६
			(?)						सुता		आंगुल
१	२	३	४	५	६	७	८	९	१०	११	

(१ पृ:)

प्रथम भूई पाञ्चशुता ५ उअ नास्ति । दुतीय भूई उच होइब आङ्गुले ४।३-४ विसा उअ कटाइब शुताए ७। । तृतीय भूई चार आङ्गुल ४ शुताए ७। उआ कटाइब शुता ७। चतुर्थ भूई उच्च कुङ्गल उआ कटाइब दुइ शुता ७। पञ्चम भूई उच्च गु३॥७-ल दुइ पाआ उआ कटाइब तिनि शुता ७। सष्ठम भूई उच्च गु३ल पाए । उअ कटाइब तिनि शुता ७।१० अघे सप्तम भूई उच्च तिनि आङ्गुल ३ तिनि सुता ७। उआ कटाइब पाय । अष्ठम भूमि उच्च ति आंगुल ३ सुताय ७। उआ कटाइब छअ सुता ७। नवमभूमि उच्च तिनि आंगुल ३ उआ कटाइब सात सुता ७। दसम भूमि उच्च दुइ आङ्गुल २। पाये उआ कटाइब ॥७। विसम उच्च दुइ आङ्गुल २ ल विसम । मारेणि गु २।७ ल (५-७ पृ:)

प्रथम भूई पाञ्च सुता ५ उअ । दुतीय भूई होइब उअ आङ्गुले ६ विधा २ । उआ कटाइब सुताये ७। । तृतीय भूई उअ ४ आ ४ सुताये ७। ३। उआ कटाइब सुताए ७। चतुर्थ भूई उअ चारि आङ्गुल ४ । उआ कटाइब दुइ सुता ७। पञ्चम भूई उअ ३ आ ॥७। दुइ पा ॥५। उआ कटाइब तिनि सुता ७। सष्ठम भूई उअ तिनि आङ्गुल ३ पाये ॥६। उआ कटाइब तिनि सुता ७।१० अघे । सप्तम भूई उअ तिनि आङ्गुल ३ ७। ७। उआ कटाइब ७। अष्ठम भूई उअ ६ आङ्गुल ७। सुताये ७। ८। उआ कटाइब छ सुता ७। नवम भूई उअ ३ आ ॥६। उआ कटाइब सात सुता ७। दशम भूई उअ दुइ आङ्गुल पाये २।१०। उआ कटाइब वार सुता ॥७। विसम उअ २ आङ्गुल २ । विसम मारेणि २ आङ्गुल । (११८-२० पृ:)

Curvature of the *qandī*. §LXXV

74. (As the batter of the different *bhumis* has been set forth in the next article, we shall here speak only of their height.)

If the *garbha* be 16 ān. in length, the *rekha-gaṇḍī* should be 36 ān. high. There should be ten *bhumis*, with an additional one called the *bisama*. Each *bhumi* should be divided into 6 equal portions, of which five should be formed by ordinary mouldings (*bhumi-barandī*) and one by the *bhumi-amlā* moulding.

The height of the different *bhumis* is given below.

1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	Bisama
5	$\frac{47}{16}$	4	$\frac{3^{15}}{16}$	$\frac{3^{13}}{16}$	$\frac{3^3}{4}$	$\frac{3^5}{8}$	$\frac{3^9}{16}$	$\frac{3^7}{16}$	$\frac{3^5}{16}$	2
5	$4\frac{6\frac{1}{4}}{16}$	$\frac{4^1}{16}$	4	$\frac{3^1}{2}$	$\frac{3^1}{4}$	$\frac{3^3}{16}$	$\frac{3^1}{16}$	3	$\frac{2^1}{4}$	2
$\frac{3^3}{4}$	$\frac{3^3}{4}$	$\frac{3^3}{4}$	$\frac{3^3}{4}$	$\frac{3^1}{2}$	$\frac{3^1}{2}$	$\frac{3^1}{2}$	$\frac{3^1}{2}$	$\frac{3^1}{2}$	$\frac{3^1}{2}$	$\frac{2^1}{2}$
$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	$\frac{3^{9\frac{3}{5}}}{16}$	x

In *pancharatna* temples, we generally find three *sikharas* in the *anuratha paga*. The first *sikhara* should be equal to 4 *bhumis* in height, the second equal to 3 and the third also equal to 3 (?) *bhumis*.

LXXV. The curvature of the gaṇḍī

There are two general rules for finding the batter of the different *pagas* in the *gaṇḍī*. The batter of the *kanika paga* alone might be given. As the ratio between the different *pagas* is known, the width of each *paga* at the end of each *bhumi* can easily be found out. In the second instance, the ratio between the batter of the different *pagas* might be indicated ; so that, if one of them be known, the rest might also be found out.

(क) In the Mandara temple कनिकरु उआ कटाख ५ भाग ॥
परिरथरु चारिभाग अनुरथरु तिनिभाग अनुराहारु २ भाग राहारु १ भाग ॥५३॥
एरूपे उआ कटाइब । (३७-८ and ३६ पृ:)

In the Barabhi temple उआ कनिक पासमृ छिड़िब २ आङ्गुल तहिँरु
अध अनुरथरु छाड़िब तहिँरु अध अनुराहारु छाड़िब तहिँरु अध रुघर छाड़िब
(१०६ पृ:)

In the Mahā Kailāsa temple रेख उआ तिनि आङ्गुल करिब ॥०॥
(११० पृ:)

In the Ratnasāra temple प्रथम भुइ उआ काटेणि सरि । से भुइ न
कटाई । (२य भूमिर) उआ काटेणि अधसुताए । (३य भूमिर) काटेणि सुताए ।
(४थ भूमिर) उआ काटेणि देड़ सुता । (५म भूमिर) उआ काटेणि अढ़ाई सुता ।
(६ष्ठ भूमिर) उआ काटेणि देड़ पाकु पाञ्च सुता दुइ पा । (७म भूमिर) उआ
काटेणी सात सुता ॥॥॥॥ श्री ॥ (८म भूमिर) उआ काटेणि वार सुता ॥॥॥ ।
(९म भूमिर) उआ काटेणि सोल सुताकु आंगुले १ । (१०म भूमिर) उआ काटेणि
चालिसि सुताकु अढ़ाई आंगुल २ ॥॥...विसम मरिब दुइ आंगुल २ ॥ (१२४-५ पृ:)

In the Mahā Barabhi temple कनिकरु जेते छाड़िब । अनुरथरु तहिँरु
अध छाड़िब राहा काखरु अनुरथ सरु छाड़िब । (१३६ पृ:)

राहा मरिब अढ़ाई आंगुल २ ॥॥ कान्ध मरिब १ आंगुले (१५३ पृ:)

(ख) उआ वरण पाशु देवी (=वेदो) उपर सरि कटाईब ४ (२५ पृ:)

ए प्रसाद उआ कटाइब काठो आ ४ (६० पृ:)

ए दस भूई काटेणी तिनि आगु ३ लेखा छ आ ६ आगु । विसम २ ॥॥
नेखाए ५ पाच आगु (२१४ पृ:)

(छ)

१	२	३	४	५	६	७	८	९	१०	११
सु	७	७	७	७	७	७	७	७	७	७
नाली	७	७	७	७	७	७	७	७	७	७

(१मं भूमिर) उअ नास्ति । (२य भूमिर) उअ कटाइव शुताए ७ ।
 (३य भूमिर) उआ कटाइव शुता ७ । (४र्थ भूमिर) उआ कटाइव दुइ शुता
 ७ ॥ (५म भूमिर) उआ कटाइव तिनि शुता ७ ॥ (६ष्ठ भूमिर) उआ
 कटाइव तिनि शुता ७ १० अवे (७म भूमिर) उआ कटाइव पाय (८म भूमिर)
 उआ कटाइव छअ सुता ७ ॥ (९म भूमिर) उआ कटाइव सात सुता ७ ॥
 (१०म भूमिर) उआ कटाइव ॥ ७ ॥ विसम मारेणि गु २ ॥ ल (५-७ पृः)

येहार काटेणी चारि आङ्गुल ४ तिनि सुता अवे ७ १० (१० पृः)

(२य भूमिर) उआ कटाइवः सुताये ७ । (३य भूमिर) उआ कटाइव सुताए ७
 (४र्थ भूमिर) उआ कटाइव दुइ सुता ७ (५म भूमिर) उआ कटाइव तिनि
 सुता ७ । (६ष्ठ भूमिर) उआ कटाइव तिनि सुता ७ १० अवे । (७म भूमिर)
 उआ कटाइव ७ । (८म भूमिर) उआ कटाइव छ सुता ७ ॥ (९म भूमिर)
 उआ कटाइव सात सुता ७ ॥ (१०म भूमिर) उआ कटाइव वार सुता ॥ ७ ॥
 विसम मारेणि २ आङ्गुल २ (११८-२० पृः)

75. The batter of the different *bhumis* in the *kanika paga* should be as follows (the measurements are given in *āngulas*) :

1st.	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	Bisama
nil	$\frac{1}{32}$	$\frac{1}{16}$	$\frac{3}{32}$	$\frac{5}{32}$	$\frac{11}{32}$	$\frac{7}{16}$	$\frac{3}{4}$	1	$2\frac{1}{2}$	2
nil	$\frac{1}{16}$	$\frac{1}{16}$	$\frac{1}{8}$	$\frac{3}{16}$	$\frac{7}{32}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{7}{16}$	$\frac{3}{8}$	$2\frac{1}{2}$
nil	$\frac{1}{16}$	$\frac{1}{16}$	$\frac{1}{8}$	$\frac{3}{8}$	$\frac{7}{32}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{7}{16}$	$\frac{3}{4}$	2

a. In the *naba-ratha* Mandara temple, the ratio between the batters of the *rāhā*, *anurāhā*, *anuratha*, *pariratha*, and *kanika pagas* is as 5 : 4 : 3 : 2 : 1.

b. In the *sapta-ratha* Barabhi, the *kanika* should have a batter of 2 ān., the *anuratha* half of that, the *anurāhā* half of that, the *rāhā* half of that.

c. In the *pancharatha* Mahā Barabhi, the *anuratha* should have a batter half that of the *kanika*. The batter of the *rāhā* should be equal to that of the *anuratha*.

d. The sum of the batters of the *ganḍī* and the *bisamā* should be 4 ān., on each side.

e. According to another version, the batter of the *ganḍī* should be 3 ān. and that of the *bisama* $2\frac{1}{2}$ ān.

LXXVI. Set-back of the *ganḍī* from the edge of the *bāṛa*

(क) गण्डि पछ होइव वाङ्कु दुइ पा ॥ (१२१, १५३ पृ:)

वाङ्कु गण्डि पक्ष होइव द्विपा ए प्रमाणे गढ़ाइव विसिक्रमा (१०० पृ:)

दुइ पा वाङ्कु रेख छाड़ि वसिव (३५-६ पृ:)

76. The *ganḍī* should be set back $\frac{1}{2}$ ān. from the *bāṛa*.

LXXVII. Deities presiding over the ten *bhumis*

(ख) दसमे देव आलम्ब १० नवमे त्राक तथा । अष्टमे चण्डिका भवेत ।
सप्तमे ऋद्रायणिस्तथा १ । सढ़मे ऋद्रगणिका । पञ्चमे ऋद्रायणि । चतुर्थे राक्षसि-
चैव । त्रयभूमि मूर्तिका भवेत । १। (२८ पृ:)

77. in the eighth, *Chandikā* ; in the seventh, *Rudrāyaṇī* ; in the sixth, *Rudraganikā* ; in the fifth, *Rudrāyaṇī* ; in the fourth, *Rākshasi* ; in the third, *Murtikā*.

LXXVIII. Meaning of the term “*Rekhagunāghāṭa*”

In the following chapter, it will be observed that in the specification given for each temple, a certain measurement is referred to as *rekhagunāghāṭa*. The *rekhagunāghāṭa* is the sum, in āngulas, of the set-back of the *ganḍī* from the *barandā*, the batter of the *ganḍī* and that of the *bisama*. The following passage in (च) explains the matter clearly.

(ख) (मन्दर भाग २६	वरण्डि पसु पक्ष दुइ पा ॥)
रथक ७	उभा कटाइव २॥)
सिखर १६)	विस(म) कटाइव १
रेखगुणाघाठ ४	गाए चारि अङ्गुल ४ (२५ पृ:)

LXXIX. Meaning of the term “bhumī”

With reference to Rekha temples, we shall often come across such statements as “the Mandara consists of 20 *bhumis*”. In such cases, the *pisṭa*, *pābhāga*, *tala jāṅgha*, *bāndhanā*, *upar jāṅgha*, *barandā*, *bisama*, *beki*, *amlā* and *khapuri* are also counted as so many *bhumis*. In the present instance these altogether constitute 10 *bhumis* ; so that there remain 10 more for the *gandī* itself. Similarly, if the total number of *bhumis* be given as 15, it should be taken to mean that the *gandī* of that temple consists of 5 *bhumis* only.

LXXX. The Mastaka : height of different elements

(क) वेक उच्च दुइ आंगुल २ त्रिपाटि उच्च आंगुले आंगुले दुइ आंगुल उच्च ॥ गाए चारि आंगुल वेक ॥..... अला उच्च चारि आंगुल पा ४ ॥... कपुरि उच्च चारि आंगुल ॥ (१२४ पृ:)

वेक तिनि ३ आंगुल त्रिपाटी १ आंगुल अला पाञ्च आंगुल ५ कपुरि ४ आंगुल (१५३ पृ:)

(ख) वेक त्रिभागचैव ३ । भागेन त्रिवदीस्तथा । १। अला वेद भा ४ गेन । कपुरि मुहाण्टि मेक भा १ गकं । कपुरि त्रिभागश्चैव ३ मारेणी भा ३ । (२८ पृ:)

नेत्र आंगुल गलका । ३। त्रिपाटी आङ्गुले चैव । अमलाण चतु आङ्गुल । ४। ...कपुरि स्थापनास्तथा । मुख वा आङ्गुल पादेन । त्रि आंगुल च । पासानि । (६८ पृ:)

(If the *garbha* be 32 ān. square then) वेक ६ आंगुल । त्रीपाटी आ २ अला वहल आ ८॥॥.....कपुरि मुहण्टा वहल आ २॥॥ करि वहल पाञ्च पा १॥कपुरि मुहण्टा वहल आ ५ गुल । (१०० पृ:)

(छ) वेक उच्च तिनि आंगुल । तिपाटि आंगुले पए १॥ य । वेक उच्च चारि आंगुल ४ । अला उच्च चारि आंगुल ४ ल ।अलाकु कपुरि मुहाटी ति ३ उच्च अंगु १ ले । कपुरि उच्च (गाए) ४ आंगुल (८ पृ:)

वेक चारि अला चारि कपुरि चारि (६१ पृ:)

वेक उच्च तिनि आङ्गुल ३ । त्रिपाटि उच्च आङ्गुले १ । वेकि उच्च त्रिपाटि मिशाइ चारि आङ्गुल ४ ।अला उच्च चारि आङ्गुल ४ ।कपुरि उच्च चारि आंगुल चार । (१२०-१ पृ:)

LXXXI. Amount of their set-back or projection

(क) विसमकु वेक पछ होइव चारि आंगुल ४ ॥.....त्रिपाटी आंगुले लेखाए मेलाण दुइ आंगुल ॥.....(अँलार) मेलाण पाञ्च आंगुल ५ ॥.....अलाकु कपुरि मुहण्टा पछ होइव देइ आंगुल कपुरि मरिब तिनि अंगुल ।कपुरि मारेणिकि कलसपाद पछ होइ वसिब पाञ्च आंगुल दुइ पा ५ ॥ (१२४-५ पृ:)

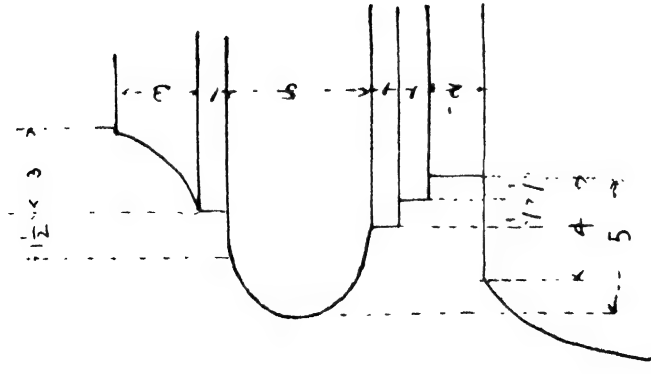
(ख) कपुरि.....मारिब ३ (२५ पृ:)

वेक पछ रहिब ४ चारि आगु लेखा ८ आठ आगु (२१५ पृ:)

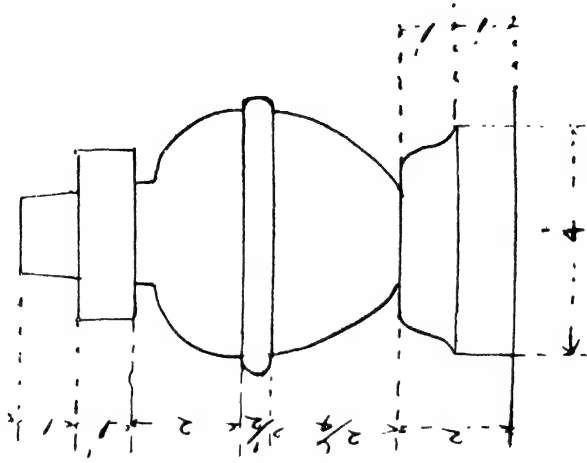
(छ) विसमकु वेक पछ होइ वसीव गु ४ ॥ लआअला मेलाण गु ३ ल ।कपुरि मारेणी ४कलस पाद समचउरस गु २ ल । (८-६ पृ:)

विसमकु वेक पछ चारि आङ्गुल ।अँअला मेलाण त्रिपाटि धारकु तिनि आंगुल पाये ३ ॥ वेक मूलम् त्रिपाटि सहिते अँला मेलाण चारि आंगुल पाये ४ ।कपुरि मुहण्टा अलाकु पछ आंगुले १ ।कपुरि मारेणी ४ आङ्गुल ४ । (१२०-१ पृ:)

80 and 81. In a temple having a *garbha* 16 ān. square, each of the *beki*, *kalasa* and *amlā* should be 4 ān. high,



The Mastaka. SLXXX



The Kalasa. SLXXXII

In the *beki*, there may be one or two *tripāṭis*, each of which should be 1 ān. in height. The *amlā* should be 4 ān. (but according to other versions, it may be $4\frac{1}{4}$ or even 5 ān.). The *muhānṭi* of the *khapuri* should be 1 ān. and the *khapuri* itself 3 ān. high.

The *beki* should be set back 4 ān. from the edge of the *bisama*. The projection of each *tripāṭi* should be 1 ān. The projection of the *amlā* from the base of the *beki* should be 4, or according to another version 5 ān. The *muhānṭi* of the *khapuri* should start from a point 1 or $1\frac{1}{2}$ ān. behind the top of the *amlā*. The batter of the *khapuri* should be 4 or 3 ān. From the top-end of the *khapuri*, the *pāda* of the *kalasa* should be set back $5\frac{1}{2}$ ān.

LXXXII. The Kalasa

(क) कलसपाद उच्च दुइ आंगुल २ ।५। पाद समचउरस चारि आंगुल ४
कलसदमा उच्च दुइ आङ्गुल पाए २।। डोरि दुइ पा ॥। चाङ्गडा दुइ
आङ्गुल पाए २।। घडि आंगुले १ ॥ गाए कलस आंगुल ८ चक्र पाञ्च
आंगुल ५। (१२५ पृ:)

(ख) कलस खुरा याणिमा । खुरा नेत्र आंगुल चैव ३ । कलस वशुभागक ८
चक्र भा ५ गेन । (२८ पृ:)

खुर उर्द्ध आङ्गुल दुय ।२। दमा दय आङ्गुले च ।२। डोरिकमेक पादे च ।१।
चाङ्गडा दुय आङ्गुले च । प मध्ये कण्टिका पादेन । चाङ्गडा दुय पादेन ।२।
घटीका आङ्गुले दुय ।२।

(देउलर गर्भ ३२ आ होइले) खुरा मोट करिब आं ८ गुल । खुरा वहल हेव
आं ४ गुल । डोरि वहल आ १॥ काठी वहल आंगुलरे पा ॥ चांगुडी वहल

आ १॥) चांगड पछ होई वसिष । घड़ी आंगुलरे दुई पा ॥) घड़ी बहल चारि आंगुल ४ गाए पदकु कलसु उच्च आं १८ गुल । (१०० पृ:)

(छ) कलसपाद समचउरस गु ६ ल । कलसपाद उच्च दुइ आगु २ल मुचुलि उच्च पाए । कलस उच्च आठ आगुल ८ । चक्र ५ आगुल (६ पृ:)

कलस खुरा ३ कलस आठ ८ (६१ पृ:)

कलसपाद समचउरस तेपटि सुत ६३ । कलसपाद उच्च दुइ आङ्गुल २ । पाद मुहाण्ट आङ्गुले १ । पाद मारेणि आङ्गुले १ । मुंचुलि उच्च पाये । कलस उच्च आठ आङ्गुल । एथिरे येते गोल यिव घड़ि उच्च २ आङ्गुल २ । तँहि वपरे चक्र उच्च पाञ्च आंगुल ५ । एथिरे येते गोल यिव ध्वजा ओओसार पाञ्च आङ्गुल ५ । ध्वजा लम्ब पन्दर आंगुल १५ । (१२१ पृ:)

82. According to one opinion, the *pāda* of the *kalasa* is included in the height given for the *kalasa* ; while according to another, it should be treated as an independent element.

a. In the opinion of the first school, the *pāda* of the *kalasa* should be 2 ān., the *damā* $2\frac{1}{4}$ or 2, the *ḍori* $\frac{1}{2}$, 1 or $\frac{1}{2}$, the *chāngaṛā* $2\frac{1}{4}$ or 2, the *kāñfi* 1 and the *ghaṛi* 1 ān. in height. The *kalasa-pāda* should be 4 ān. × 4 ān.

b. According to the other school, the *kalasa-pāda* should be 3, the *kalasa* 8 and the *chakra* (in the case of a Vishnu temple) 5. There should also be a *muchuli* between the *kalasa* and its *pāda*, which should be $\frac{1}{4}$ ān. in height. If the *kalasa-pāda* be 2, its *muhāñfi* should be 1 and the batter 1 ān. It should be square, with sides equal to $3\frac{15}{16}$ or 6 ān. in length.

On the *kalasa*, which is 8 ān. in height, there may also be placed a *ghaṛi*, 2 ān. high. The flag at the top of the temple should be 5 ān. wide and 15 ān. long.

XIV. The Rekha Temple : Certain details of construction

LXXXIII. Thickness of the walls

With reference to Rekha temples of the *pañchāṅga* type, it has been said in the *śilpasāstras* that the length from *kanika* to *kanika* on the outside should be twice the length of the *garbha*.

(क) मधारकु षोड आङ्गुल मधार वाड १६ आङ्गुल ॥ (३६ पृ:)

वाड वहल सरि (१०५ पृ:)

महावडभि भाग प्रभ काठि आङ्गुले १६ ॥ दुइ वाड वहल सोल १६ (१०७ पृ:)
गरुडभाग प्रभ काण्ठी आङ्गुले १६...वाड सरि वहल करिब ॥ (११७ पृ:)

रत्नसार भाग प्रभ काण्ठी आङ्गुल आ १६ ॥ वाड वहल षोल आ १६
(.१२० पृ:)

श्रीवच्छखण्डसाल प्रभ १६...वाड सरि वहल करिब ॥ (१४० पृ:)

(छ) देउल गर्भ काठिए आङ्गुल १ ल ।...वड काठिये आंगुले मोट १ (१० पृ:)

हाते गर्भकु...हात वाडा १ (१२२ पृ:)

न हात गर्भभाग वाड न हाथ ६ (३६ पृ:)

वाड प्रति द्वाघ एगार हातकु का ११ (८८ पृ:)

83. From the centre (of the *garbha*) to the outside of the *bāṛa* is 16 ān. In the Mahā Barābhi, Garuṛa, Ratnasāra and Sribachha-khaṇḍasāla, the length the *garbha* being 16 ān., the two walls should also be 16 ān.

If the *garbha* be 1 cubit, the two walls should together be 1 cubit. (The same is true of temples having 9 cubits or 11 cubits as the length of the *garbha*. As a matter

of fact, it is a general rule applicable to all *panchāṅga* Rekha temples, except in certain specified cases. Two such exceptions are noted below.)

LXXXIV. Two exceptions to the above rule

(क) वृषभ भाग देउल काठि आङ्गुले १६...कनिक वाड़ वहल होइब ६ आङ्गुल ६ ॥ (१३८ पृ:)

विवान भाग ग्रह काठि आंगुल १६...वाड़ वहल छ आ ६ करिब ॥ श्री ॥ (१३९ पृ:)

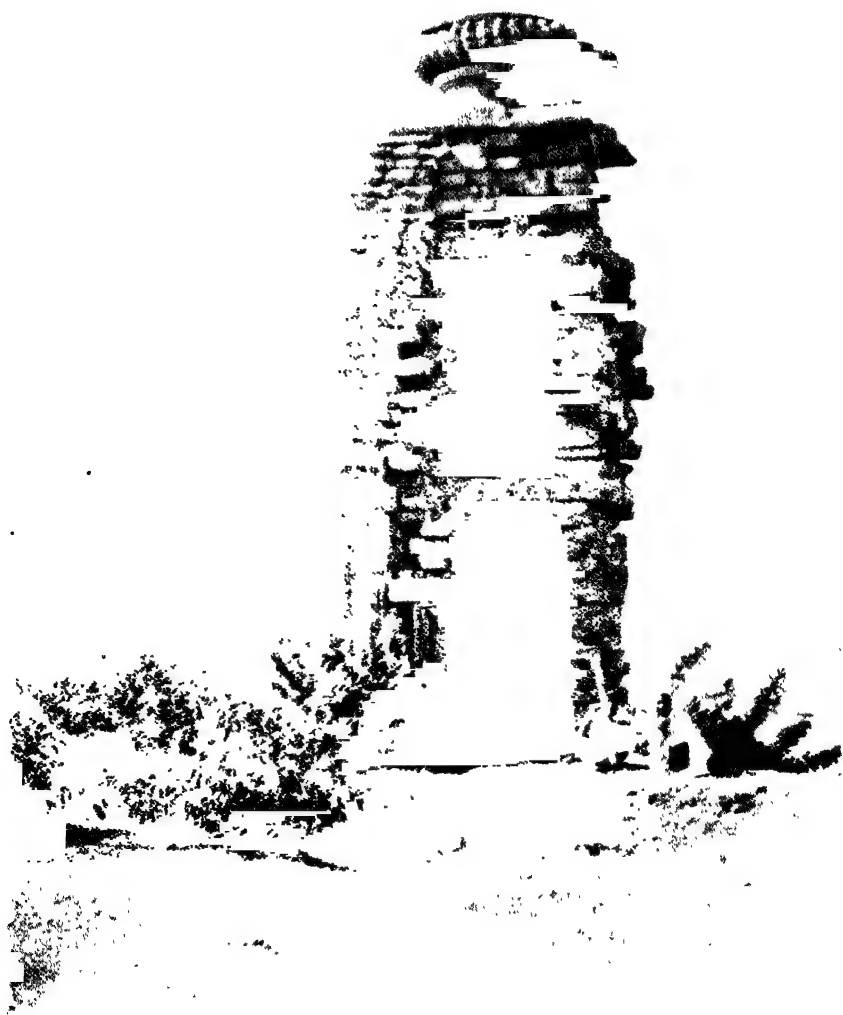
84. In the Brishava temple, the *garbha* being 1 kathi or 16 ān. square, the wall should be 6 ān. thick.

In the Bibāna, the *garbha* being 1 kathi or 16 ān. square the wall should be made 6 ān. thick.

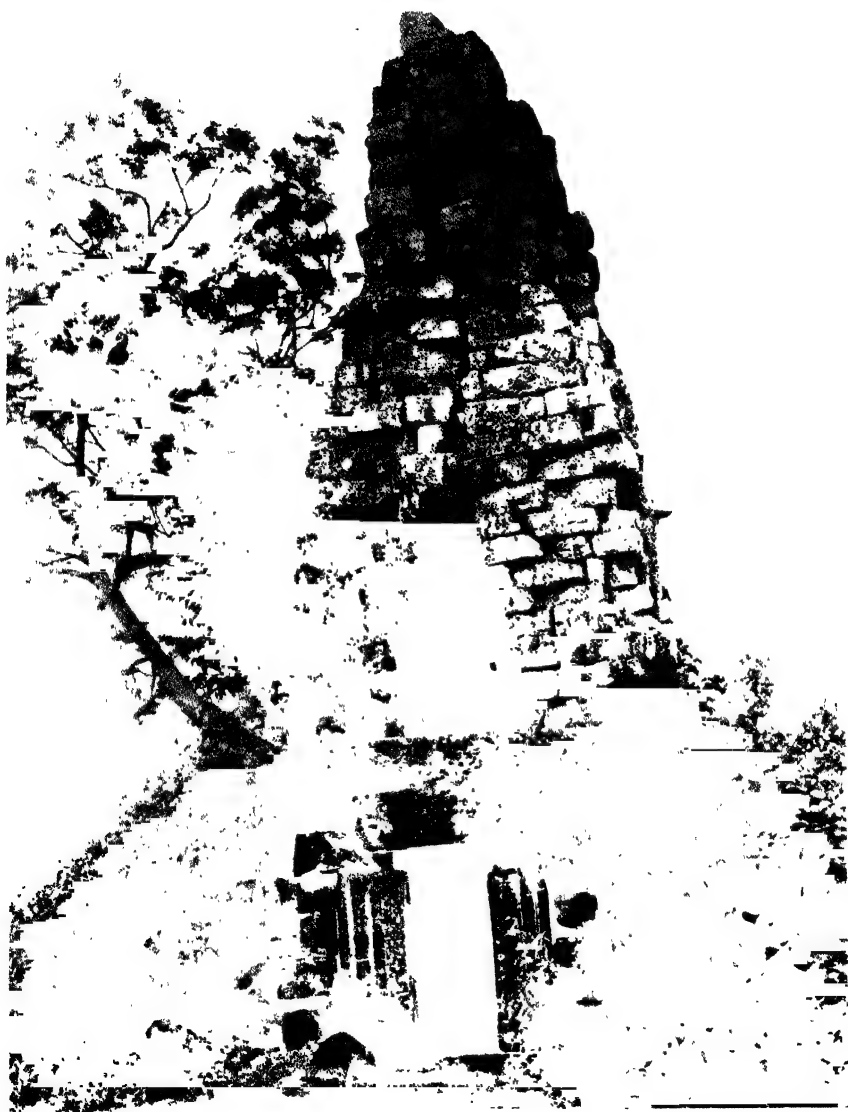
LXXXV. Construction of the interior

It will be seen from the accompanying plate, which is that of a ruined Rekha temple at Telkupi in Manbhum, that after the tower has risen to a certain height, a horizontal course of stones is laid across the walls to form a roof over the sanctuary or *garbha*. The temple is of the *tri-anga* type and has only 5 bhumis in the *ganḍī*, with a *bisama* at the top. A similar course of stones has also been laid immediately after the third *bhumi*, thus forming another chamber above the *garbha*. According to the *śilpīns*, the lower course of stones is called *garbha-muda*, while the upper one is called *ratna-muda*.

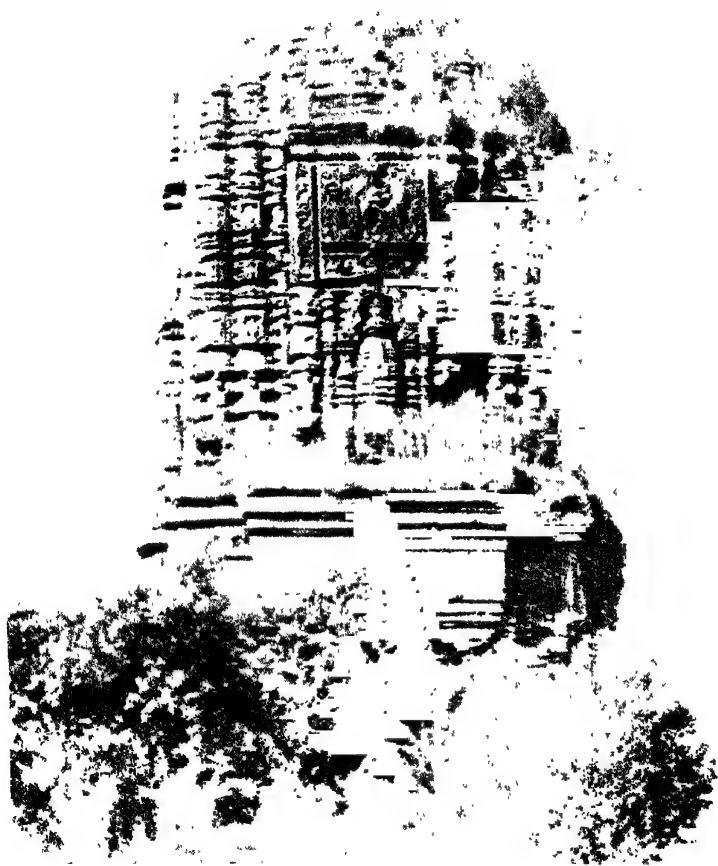
From the structural point of view, these horizontal courses serve a very useful purpose, functioning as tie-plates between the otherwise insecure sides of the Rekha temple.



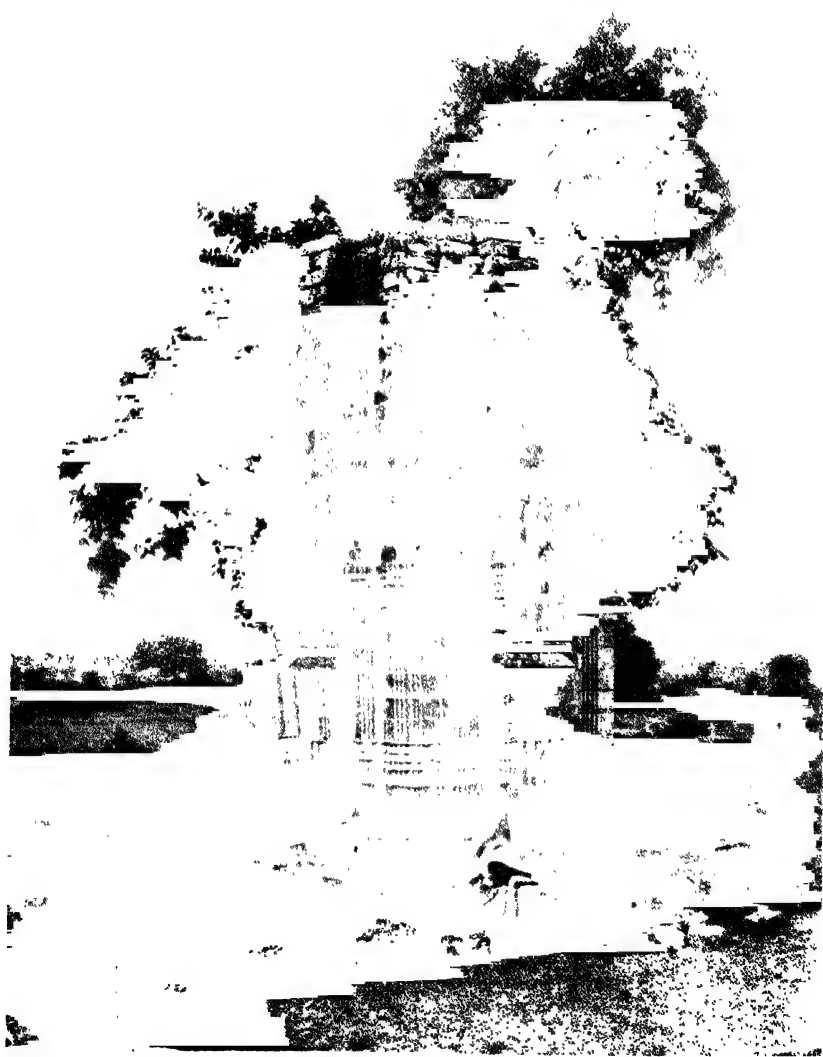
Ruined Rekha Temple at Telkupi, Manbhum



Corbelled arch above the lintel in a ruined temple near
Ramešwar, Bhubanešwar



Ruined brick-temple at Boram, Maubhum District
showing corbelled arch over doorway



Paṇa and dhāra in Mangaleśwar Temple, Bhubaneśwar

LXXXVI. The corbelled arch above the lintel

It is interesting to note that the architects of Orissa resorted to the method of building a corbelled arch above the lintel, on the inside of the door, in order to reduce the weight to be supported by the lintel. According to the *silpins* of Lalitgiri in Cuttack, this particular arch is called the *gamā* ; but the term seems to have been used in a different sense in the *silpasāstras*. An illustration of the arch is given from a ruined temple situated in the neighbourhood of the Satrugneswar temple in Bhubaneswar.

In Orissa, the corbelled arch is screened from outside view by a continuation of the ornamental face-stone ; but in certain temples in Manbhum, built both of stone and of brick, these arches are not so covered up and can be seen from outside. In the latter, the lintel has actually been dispensed with.

LXXXVII. The Paga and Dhāra

The *paga* has already been defined as a segment produced on the outer face of a temple, if part of the face is subjected to projection. All *pagas*, except the *kanika* at the corner, may have edges carved upon them, these being technically known as *dhāra*. Each *paga* has a specified name in the *silpasāstras*. There are two systems of nomenclature ; one of which has now fallen out of use, while the other is employed by *silpins* to the present day.

The central *paga* is known as *rāhā* according to one system and as *go-ratha* or *madhya-ratha* according to the other. Both systems of nomenclature are given below in tabular form.

<i>Triratha</i>	<i>Rāhā, Kanika.</i>
<i>Pancharatha</i>	<i>Rāhā, Ānuratha, Kanika.</i>
<i>Saptaratha</i>	<i>Rāhā, Ānurāhā, Ānuratha, Kanika.</i>
<i>Nabaratha</i>	<i>Rāhā, Ānurāhā, Ānuratha, Pariratha, Kanika.</i>
<i>Triratha</i>	<i>Goratha or Madhyaratha, Kanyāsa.</i>
<i>Pancharatha</i>	<i>Goratha, Ānuratha, Kanyāsa.</i>
<i>Saptaratha</i>	<i>Goratha, Uparatha, Ānuratha, Kanyāsa.</i>
<i>Nabaratha</i>	<i>Goratha, Uparatha, Ānuratha, Pariratha, Kanyāsa.</i>

The second series has been used in connection with mutilated descriptions of the temples in Sanskrit verse ; so that this is evidently the one which was formerly in vogue.

LXXXVIII. A note on the subsequent measurements

In course of the following chapter, we shall come across certain usages peculiar to the *silpasāstras*. Thus in the *nabaratha* Kshetra-bhusana temple (p. 132), it has been that it should consist of 22 *bhāgas* or divisions. In the accompanying drawing, we find, two sets of figures beside the *pagas*. Of these, the figures inside represent the relative proportion of the *pagas*. Thus the *rāhā* is given as $2\frac{1}{2}$, the *anurāhā* as 2, the *anuratha* as $1\frac{1}{2}$, the *pariratha* as 2 and the *kanika* as 3. These altogether make 11; twice that is 22, the number of *bhāgas* ascribed to the temple. When building the temple, therefore, we should measure the outside length from *kanika* to *kanika*, divide it into 22 parts and assign to each *paga*, the required number of parts.

The figures given above the *pagas* in the same drawing, which is that of half the ground-plan, indicate, in āngulas,



Projection on frontal *rāhū* *paga*

the amount of projection of each *paga* from the one immediately behind it. Thus, in the present instance, the *rāhā* projects $1\frac{1}{2}$ ān. from the *anurāhā*, which projects 1 ān. from the *anurathā*, which projects $\frac{1}{2}$ ān. from the *parirathā*, which finally projects $\frac{1}{4}$ ān. from the *kanika paga*.

LXXXIX. A note on the distribution of *sikharas*

In many *pancharathā* temples in Orissa, we find three *sikharas* in each *anurathā paga*, and one *sikhara* of considerable size just above the junction of the Rekha and the Bhadra, set upon the face of the *rāhā paga*. This makes a total of 24 and 1 *sikharas*. In such temples, the number of *sikharas* is given in the *śilpasāstras* as 24, so that the one at the junction is generally left out of account.

In the succeeding specifications, the number of *sikharas* which should adorn each particular temple is frequently given ; but as their distribution has not always been indicated, it has not been possible to arrive at a satisfactory reconstruction of all the temples described herein. The meaning of the terms *pusingkara* or *pungsakara* and *kuṭa*, which have been used in this connection, are also obscure.

XV. The Rekha temple :

Specifications of different examples

XC. The thirty-six examples

(ख) छतीस प्रसाद नाम । महामेऋमन्दरे चैव । कैलासभद्रकोप्यसौ । दिविदान केसरि चैव । श्रीवछनन्दीवर्धनं । गतकुट शुवर्णकुटस्य । दपुसिलं (पद्मसिलं ?) क्रितिदुसणं । रत्नशुन्दर वोहृष्टेन्द्रे । छत्रीसभूसण सदीकं । २ । सर्वाङ्गे शुन्दरे चैव । मेदनीवीजए तथा । शीतमृ नीचसाभेवत । वतव मूलश्री श्रीवछ । हंसद्रीवोदान्यक्षाता । गमृडलघुविमानकं । अष्टश्रीपद्मकार । कृपतमृ लणालए । १ । कैलास नामना जन्त्रं । रत्नसार नघुसेक । माधवी नागरी चैव । कोसोली वी विराटो तथा । १ । प्रदक्षत्रि समाख्याता । वसन्त शुरालयः । १ । छतीस श्लोकः । (२०-२ पृः)

90. Names of the thirty-six temples—Mahā Meru, Mandara, Kailāsa, Bhadra, Dibidāna, Kesari, Srivatsa, Nandivardhana, Chitrakuṭa, Subarnakuṭa, Padmasila (?), Kritidushana, Ratnasundara, Bihaṣṭa-indra, Kshetra-bhusana (?), Sarbāngasundara, Sritaru, Nichasā, Mulasri, Hangsa, Dribidāna, Garuṣa, Laghubimāna, Astasri, Padmakāra, Kalpataru, Ratnasāra, Laghuseka, Mādhabī, Nāgari, Kosoli, Birāṭi, Basanta and Surālaya.

It is interesting to note that some of the names have a geographical significance. Thus Kosoli and Birāṭi are evidently connected with the countries of Kosala and Virāṭ ; while Nāgari probably refers to Nagara, which is supposed by some scholars to mean Pataliputra, the chief city of the Magadha Empire.

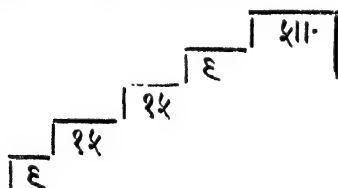
Although the number of temples has been given here as thirty-six, we shall find that the number of temples actually described in the *śilpasāstras* far exceeds the specified number.

Nabaratha temples

1. ĀSTASRI :

(क) अष्टश्रीभाग १० रथक ६ भूमि २० सिखर ६४ पुंसकर २५६ कुटवार रेखगुणा २ खुरपिष्ट (१०७ पृ:)

(छ) अटश्री भाग ११ रथक ६ सिखर नास्ति



(१८३ पृ:)

The Āstasri consists of 10 *bhāgas*, 9 *rathakas*, 20 *bhumis*, the *rekhaḡunāghāṭa* is 2 ān., the number of *pusaṅkara* 256 *kuṭābāra*. (It should be set upon the) *Khura piṣṭa*.

According to another version, the numbers of *bhāgas* should be 11, and the temple should be without any *sikharas*.

Two figures are given ; in one, the ratio of the *rathakas* is shown as 16-5-8-5-16, in another as $5\frac{1}{2}$ -9-15-15-9. But these do not agree with the given number of divisions or *bhāgas* of the temple.

2. BAHANTISARA :

(ग) बहन्तिसर भाग ५६ रथक ६ सिखर च ६५ भूमिरे मुण्डि १६०
१० (रथक) १०-८-६-४-४ (मेलाण) २-११०-१-११० रेखगुणाघाट १३
(६० पृ:)

The number of *bhāgas* in the Bahantisara is 56, *rathakas* 9, *sikharas* 65 (*cha* probably stands for *chausathi*, 64 ; the additional one being the *sikhara* placed in the *rāhā*). The total number of *munḍis* in the *bhumis* is 160.

In the accompanying illustration of the ground-plan, the proportion of the *rathakas* is given as 10-8-6-4-4 ; their projection being $2-1\frac{1}{2}-1-1\frac{1}{2}$ ān. The *rekḥagunāghāṭa* is given as 13, which is doubtful.

3. BAHARGAMASARA (this may be a corruption of the preceding name) :

(ख) वहर्गमसर भा ५६ रथक भा ९ सिखर भा ६४ भूमिरे मुण्डि १०० गण्डि भूईभाग १० (रथक) १०-५-५-४-४ (मेलण) २-१-१०-१० (१८३ पृः)

In the Bahargamasara, the number of *bhāgas* is 56, *rathakas* 9, *sikharas* 64, and the number of *bhumis* in the *gandī* is 10. In the ground-plan, the *rathakas* have been shown in the ratio of 10-5-5-4-4, with the following projections, $2-1-1\frac{1}{2}-1\frac{1}{4}$ ān.

4. BARABHI :

(ख) बड़भी भा २८ रथक भा ९ सिखर नास्ति रेखागुणिघाट ४ (रथक) १०-५-८-४-४ (१८४ पृः)

The number of *bhāgas* in the Barabhi is 28, *rathakas* 9 ; there should be no *sikharas*. The *rekḥagunāghāṭa* is 4 ān. In the plan, the *rathakas* have been shown in the ratio of 10-5-8-4-4.

5. BIHARASARA :

(क) बिहारसर भाग ६४ रथक ९ सिखर ६४ अनुरथे चारि सिखर नेखाए ३२ कनिकरे तिनि सिखर लेखाए २४ राहारे दुइ सिखर लेखाए ८ गाए चण्डिकाःसि

६४। कुम्भपिष्ट रेखाघाट २ विहग्यसर भाग समापत । (रथक) ८-३-६-३-१२
(मेलाण) २-१-॥०-॥० (१६० पृः)

विहारासर भाग ६४ रथक ६ सिखर ६४ भूमि २० कुम्भपिष्ट रेखागुणाघाट २
(रथक) ८-३-६-३-१२ (मेलाण) २-१-॥०-॥० (१४७ पृः)

The Biharāsara consists of 64 *bhūgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*, and is set upon the Kumbha *piṣṭa*. Its *rekhaḡunāghūṣa* is 2 ān. The ratio of the *rathakas* is 8-3-6-3-12 and the projections are $2-1-\frac{3}{4}-1-\frac{1}{2}$ or $2-1-\frac{1}{2}-1-\frac{1}{4}$ ān.

In the *anuratha*, there should be 32 *sikharas*, at the rate of 4 in each ; in the *kanika*, there should be 24 at the rate of 3 in each ; in the *rāhā*, there should be 8 at the rate of 2 in each ; thus making the total number of *sikharas* 64.

6. BISWAKARMA :

(ख) . चतुस्ते तृतीयेते । इन्द्रभय विवर्जिते । वतीस भाग आसन ।
नकरथेक भासीता । कनिक कनिक भागो १ वतिस अंस कारयेत् ।३२। कैन्यास
नेत्रभागेन ।३। अनुरथो नेत्र भागेन ।२। परिरथ वाणसते ।५। उपररथ भाग
अर्द्धेक्षं ।१॥०। मध्यरथ ग्रहअन्यसनं ।६। उपरित मुनीएत । वदन्ति सप्तमुनी ।
विस्वकर्मा प्रसाद । (६५ पृः)

The *āsana* or ground-plan should consist of 32 *bhūgas*. From *kanika* to *kanika*, (the length) should be divided into 32 parts. The *kānyāsa* should be 3 ; the *anuratha* 3, the *pariratha* 5, the *uparatha* $1\frac{1}{2}$, the *madhyaratha* 9. (Here the total length of the *rāhā paga* is given, instead of that of its half as in the previous examples.)

7. CHITRAKUTA :

(क) चित्रकुट भाग १६ रथक ६ सिखर ६४ भूमि २० रेखागुणा २
(१४८ पृः)

चित्रकुट भाग १६ रथक ६ सिखर ६४ भूमि २० रेखघाट २ कनिकरे सिखर वसिब ३२ चारि सिखर लेखाए ३२ अनुरथे तिनि सिखर लेखाए चबिसि सिखर २४ राहारे दुइ सिखर लेखाए आठ सिखर ८ (१५६-६० पृ:)

The Chitrakuṭa should consist of 19 *bhāgas*, 9 *rathakas*, 20 *bhumis*. It should have 64 *sikharas* and its *rekhaḡunāghāṭa* should be 2 ān. In the *kanika paga*, there should be 32 *sikharas*, at the rate of 4 in each. In the *anuratha*, there should be 24, at the rate of 3 in each ; while in the *rāhā* there should be 8, at the rate of 2 in each (half).

8. DRABIBANA :

(ख) द्रवीबान भा ३२ रथक भा ६ सिखर २४ रेख उआघाट ३ (रथक) ४॥०-१॥०-५-२-३ (१८१ पृ:)

(ग) प्रबिबान ३२ रथक ६ सिखर २४ रेख उआघाट ३ (रथक) ४॥०-१॥०-५-६-३ (मेलाण) २-१-१०-१० (?) (६४, १८५ पृ:)

The Drabibāna consists of 32 *bhāgas*, 9 *rathakas*, 24 *sikharas*. Its *rekhaḡunāghāṭa* is 3 ān. The *pagas* should be in the ratio of $4^{1/2}-1^{1/2}-5-6-3$, their projection being $2-1^{1/2}-1^{1/4}$ (?) ān.

8. GARURA :

(क) गरुड़ भाग ३६ रथक ६ सिखर ६४ भूमि २० रेखगुणाघाट ३ पद्म-पिष्ट (रथक) ५-१॥०-५-१॥०-५ मेलाण ॥०-॥०-X-१॥० (११२ पृ:)

गरुड़ भाग ३६ रथक न ६ सिखर चउसठि ६४ भूमि २० रेखगुणाघाट अढ़ाइ बांगुल २॥० (१३३ पृ:)

गरुड़ भाग ३६ रथक न ६ सिखर चउ २४ (६४ ?) भूमि २० रेखगुणाघाट २॥० (पद्म) पिष्ट ॥ राहाजाक भाग १० दुइ अनुराहाजाक भाग ३ दुइ अनुरथजाक भाग १० दुइ परिरथजाक भाग ३ दुइ कणिकजाक भाग १० अनुरथरे तिनि सिखर

लेखाए चबिसि २४ छतिसि कणरे सिखर । छतिसि सिखर ३६ चारि राहा मध्यरे
चारि सिखर ४ गाए सिखर चउसठि ६४ गरुड भाग समापत (रथक) ५-१॥०-
५-१॥०-५ (मेलण) $\times-१-१-॥०$ (१७०-१ पृः)

(रथक) ५-१॥०-५-१॥०-५ (मेलण) १॥०-१-॥०-॥० गरुड भाग ३२
रथक न ६ सिखर चउसठि ६४ । भूमि कोड़िए २० रेखगुणाघाट ३ पद्मपिष्ठ राहा-
जाक भाग १० दुइ अनुराहा भाग ३ दुइ अनुरथ भाग १० दुइ परिरथ भाग ३
दुइ कनिक भाग १० सिखर जहि वसिब जानिमा कनिकरे मुण्डि पा ५ आठ
पासकु मुण्डी चारिसि ४० अनुरथरे सिखर ३ आठ पासकु चबिसि २४ गाए सिखर
मुण्डि ६४ (१७४-५ पृः)

The Garuṇa consists of 36 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*. It is set upon the Padma *piṣṭa* and its *rekha-guṇāghāṭa* is 3 or $2\frac{1}{2}$ ān.

The *rathakas* are in the ratio of $5-1\frac{1}{2}-5-1\frac{1}{2}-5$, the projections being $\frac{3}{4}-\frac{3}{4}-x-\frac{1}{2}$ or $x-1-1-\frac{1}{2}$ or $1\frac{1}{2}-1-\frac{3}{4}-\frac{1}{2}$ ān.

At the corners, there should be 36 *sikharas*. In the *anuratha*, there should be 24, at the rate of 8 in each, and in the *rāhā* there should be 4 ; thus making a total of 64 *sikharas*.

9. INDRA :

(ख) ईन्द्र भा २० रथक भा ६ सिखर भा २४ रेखगुणिघाट भा २॥०
(रथक) ३-१॥०-१॥-२-२ (मेलण) १-॥०-॥०- \times (१८३ पृः)

(छ) इत्यलाग भाग २० रथक ६ सिखर २४ रेखगुणाघट ० २॥० (६२ पृः)
(रथक) ३-१॥०-२-२ (मेलण) २-॥०-॥०-॥० (वा २-२-॥०- \times)

The Indra consists of 20 *bhāgas*, 9 *rathakas*, 24 *sikharas*. Its *rekha-guṇāghāṭa* is $2\frac{1}{2}$ ān. The ratio of

the *rathakas* is $3-1\frac{1}{2}-1\frac{1}{2}-2-2$ and their projections $2-1\frac{1}{2}-1\frac{1}{2}-1\frac{1}{2}$ or $2-2-1\frac{1}{2}-x$ ān.

10. KAILASA :

(क) कैलास भाग ३६ रथक ६ सिखर ६४ भूमि २० रेखगुणाघाट ३ कुम्भ-पिष्ठ (रथक) ४-३-४-३-४ (११६, १७५ पृ:)

कैलास भाग ३६ रथक न ६ सिखर चउसठि ६४ भूमि कोड़ि २० रेखगुणा-घाट ३ कुम्भपिष्ठ—(रथक) ४-३-४-३-४ (मेलण) २-१॥०-१-॥ राहा-जाक भाग ८ दुइ अनुराहाजाक भाग ६ दुइ अनुरथजाक भाग ८ दुइ परिथजाक भाग ६ दुइ कणिकजाक भाग ८ जहि सिखर बहिब ताहा जानिमा ॥ तिनि सिखर अनुरथरे बसइ आठ पासकु सिखर २४ कनिक पासे चारि सिखर ४ लेखाए आठ पासकु बतिसि ३२ दुइ सिखर राहाके २ चारि राहारे सिखर ८ गाए चउसठि सिखर ६४ कैलास भाग समापत (रथक) ५-१॥०-५-१॥०-५ (मेलण) २ (?) १॥०-१-॥० (१७१, १७५ पृ:)

(रथक) ४-३-४-३-४ रेखगुणा २ पद्यापिष्ठ (१११ पृ:)

The Kailāsa consists of 36 *bhāgas*, 9 *rathakas*, 64 *stikharas*, 20 *bhumis*, and is set upon the Kumbha *pisṭa*. The *rekha-guṇā-ghāṭa* is 3 ān. The ratio of the *rathakas* is 4-3-4-3-4 and the projections, $2-1\frac{1}{2}-1-\frac{3}{4}$ ān. According to another version, the ratio of the *rathakas* is $5-1\frac{1}{2}-1\frac{1}{2}-2-5$.

There should be three *sikharas* in each *anuratha* making a total of 24. Beside the *kanika*, there should be 32, at the rate of 4 in each. In the *rāhā*, there should be 8; thus making the total number of *sikharas* 64.

(क) कैलास भाग १०४ ॥ रथक ६ ॥ सिखर ६४ ॥ भूमि २० ॥ रेख-आघाटगुणाघाट २॥० । एहाकु भद्रपीठ ॥ (३८ पृ:)

भद्रपिष्ठ कैलास भाग १०४ ॥ सिखर चउसठि ६४ रथक ६ भूमि कोड़ि २० रेखगुणाघाट २ (रथक) ११-१०-२५-१०-४ (२४ ?) (मेलण) २-१-॥०-॥०

કનિકરે વહિવ સિલ્લ ૨૪ અનુરથરે વસિલ ૨૪ રાહા કાલે સિલ્લરે લેસાપ
બાઠ સિલ્લર । રાહા મધ્યરે ચારિ સિલ્લર બસદ વરણ્ડી બધરુ સિલ્લર બહદ ।
(૧૫૬ પૃઃ)

કૈલાસ ભાગ ૧૪૮ રથક ૬ સિલ્લર ૬૪ રેલ્લગુણા ૨૥૦ ભૂમિ ૨૦ (રથક)
૧૨-૧૦-૨૫-૧૦-૩૫ (મેલાણ) ૨-૧-૧૦-૧૦ (૧૪૮ પૃઃ)

The Kailāsa consists of 104 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*, and is set upon the Bhadra *pisṭa*. The *rekhagunāghāṭa* is $2\frac{1}{2}$ or 2 ān. The ratio of the *rathakas* is 12-10-25-10-35 or 12-10-25-10-4 (24 ?). Their projections are $2-1\frac{1}{2}-1\frac{1}{4}$ or $2-1\frac{3}{4}-1\frac{1}{2}$ ān.

It shall bear 24 *sikharas* in the *kanika*, 24 in the *anuratha*, 8 at the sides of the *rāhā*, 4 in the middle of the *rāhā*. The last 4 should start from the middle of the *baranda* (i. e. from a point below the commencement of the *ganḍi*).

There is another incomplete specification for the Kailāsa, as given below.

(લ) અથ કૈલાસ ભાગ ૪૬ રથક ભાગ ૬ સિલ્લર ભાગ ૪૦ રેલ્લ ૩ ઘાઠ
ભાગ ૩૥૦ (૭૮ પૃઃ)

Now, the Kailāsa consists of 49 *bhāgas*, 9 *rathakas*, 40 *sikharas*, and its *rekhagunāghāṭa* is $3\frac{1}{2}$ ān.

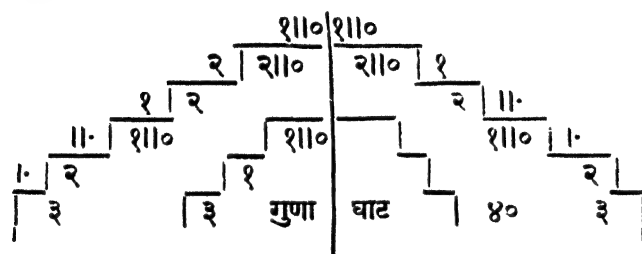
કૈલાસ ભાગ ૪૮ । કૈલાસ ભાગ અષ્ટિદુશ્ચલિસતિ । કોણે કોણે વર્ષકારયેત ।
કૈલાસ વસુભાગેન । અનુરથ તદ્ધર્થ ૧૪ । પરિરથ નેત્ર આસન ૧૩ । ઉપરરથો
વાણભાગેન ૧૫ । કુટકિ ચુલ્લ સ્થિતિ । મધ્યે રથ વાણદ્વય ૧૫ । કૈલાસભાગ
સ્થાપન । (૬૨ પૃઃ)

The Kailāsa consists of 48 *bhāgas*.....the *kanyāsa* is equal to 8, the *anuratha* half of that, the *pariratha* equal

to 3, the *uparatha* 5.....the *madhyaratha* 19 (This however makes the total 50 instead of 48).

11. KSHETRABHUSANA :

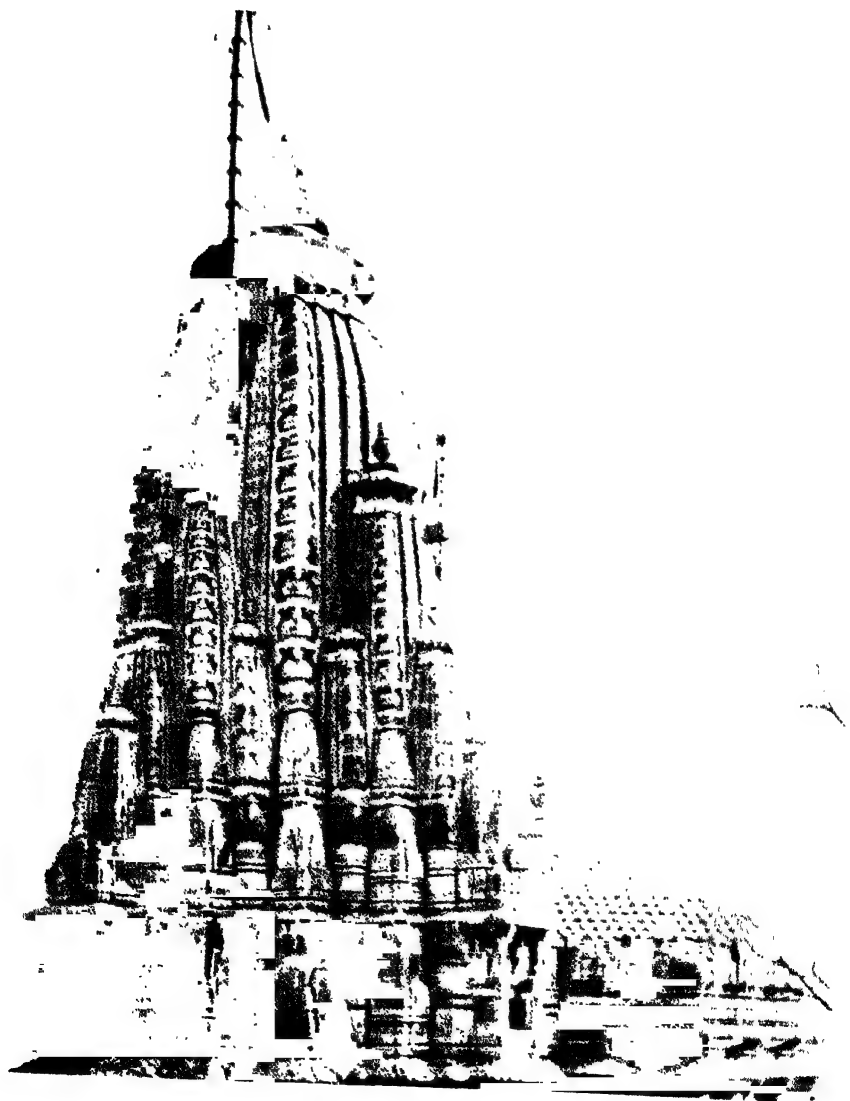
(छ) क्षन्तभूषण भाग २२ रथक सिखर ३२ कुम्भ कनिक कणरे दस भाग
१० भूँइ १० चारि कणे ४० रथक ६



The Kshetrabhusana consists of 22 *bhāgas*, 9 *rathakas*, 32 *sikharas*. At the corner of the *kanika*, there should be *kumbhās*. In ten *bhumis*, therefore, there should altogether be 40 *kumbhas*.

From the accompanying figure we find that the proportion of the *rathakas* should be $2^{1/2}$ -2- $1^{1/2}$ -2-3 and their projections $1^{1/2}$ - $1^{1/2}$ - $1^{1/4}$ an.

This temple presents a very interesting feature. It will be noticed from the ground-plan that the side of the *garbha* has also been indented, instead of being kept plain. Moreover, *kumbhas* have been set at the corner of each *bhumi* in the *kanika paga*. Now, we do not find a single instance of this type in Orissa itself. But the temples of Udaipur, Jaipur (Amber), Ujjain and other places in Western and North-western India have this feature as one of their prevailing characteristics.



Jagadish Temple, Udaipur, Rajputana
cf. The Kshetrabhūṣaṇa Temple

12. MAHA MERU :

(क) माहामेरु भाग शये वार भाग ११२। रथक ६। ५ कोण होइब छतिश कोण ३६। शिखर चउसठि ६४। शिखर वहिब ॥ कणकुट अनुरथ-कुट राहाकुट अनुराहाकुट ३६। ३६ कुट ३६। ३६ शिखर वहिब। अनुरथरे तिनि शिखर नेखाए वहिब। चारि राहारे चारि शिखर होइब। गभि हाथकु उष होइब ५ हाथ (३४ पृः)

माहामेरु भाग ११२ रथक ६ सिखर १०८ भूमि को २० रेखआघाटगुणाघाट १ (रथक) २४-३-७-६-२५ (मेलण) २-१-१०-१० (१४८ पृः)

माहामेरु भाग स ११२ रथक न ६ सिखर चउसठि ६४ भूमि कोड़िए २० रेखघाठ १ पद्मपिष्ठ (रथक) २४-३-७-६-२५ (मेलण) २-११०-१-१० राहा करिब भाग ४८ दुइ अनुराहा भा ६ दुइ अनुरथ भा १८ दुइ परिरथ करिब भाग ५० गाए सएवार भाग ११२। सिखरमान जहि वसिब ता जानिमा। कनक आठ पासे चारि मुण्डी लेखाए वतिसि मुण्डी ३२ अनुरंथ आठ पासे तिनि मुण्डी नेखाए चबिसि २४ बाड़ वरण सरिकि सिखर होइब छतिसि कोणकु छतिसिटी सिखर ३६। राहारे दुइ सिखर नेखाए आठ सिखर ८ छतिसि सिखर छाड़ि गण्डिरे सिखर बसइ चउसठि सिखर ६४ (१५७-८ पृः)

The Mahā Meru consists of 112 *bhāgas*, 9 *rathakas*, 64 *sikharas*. The ratio of the *pagas* is 24-3-7-9-25, and their projections are $2-1^{1/2}-1^{1/4}$ or $2-1^{1/2}-1^{3/4}$ ān. The *rekhaḡunāghāḡa* should be 1 ān., and the temple should be placed upon the *Padma pisḡa*.

At the sides of the *kanika*, there should be 32 *sikharas* at the rate of 4 *sikharas* in each (here the term *mundi* has been used in the sense of *sikharas*). In the *anuratha*, there should be 24, at the rate of 3 in each ; these should start from the level of the *baranda* in the *bāḡa*. In the *rāhā*, there should be 8 *sikharas*, at the rate of 2 in each.

माहामेरु भाग १०८ रथक न सिखर ६४ खजुरिआ कुट छ ३६ गा मुण्डि
सिखर १०० (मेलण) २-१११-१-४ (१७८ पृ:)

(ख) माहामेरु ११२ सिखर गण्डीरे बहल ४२ गुणाघाट ४ रथक ६ (रथक)
१२-१२-१०-१०-१२ (७५-६ पृ:)

माहामेरु भा ११२ रथक न आ भा ६ सिखर सत भा १०० (रथक) १२-१०-
१२-१०-१२ (१८० पृ:)

माहामेरु भा १-२ सिखर गण्डीरे बहई ४० उभाघाट ४ रथक ६ (८५ पृ:)

माहामेरु श्लोकः । पृथग्व्या मेरुप्रसादव्या सवश्रंग कारणत (८७ पृ:)

(छ) माहामेरु भाग स ११२ सिखर गण्डीरे बहक ४० रेखउभाघाट ४
रथक ६ (२७ पृ:)

(रथक) १२-१२-१४-१०-४ (मेलण) ११०-१-११०-११० (३७ पृ:)

माहामेरु भाग ११२ सिखर गण्डीरे बहइ ४० रेखखभाघाट ४ रथक ६
(२२४ पृ:)

According to another version, the Mahā Meru consists of 112 *bhāgas*, 9 *rathakas*, 64 *sikharas* and 36 *khajuriyā kuṭas*, making a total of 100 *mundis* and *sikharas*. The ratio of the *rathakas* is 12-12-10-10-12, while the projections are $1\frac{1}{2}$ - $1\frac{3}{4}$ - $1\frac{1}{2}$ ān. The *rekhagunāghāṭa* is 4 ān. (ख and छ give the number of *sikharas* as 40.)

13. MANDARA :

(क) मन्दर भाग ६४ रथक ६ सिखर ६४ भूमि २० रेखगुणाघाट २॥० सिंघ-
पिष्ठ (रथक) १२-३-५-३-६ (मेलण) २-१-११०-१० (१४६ पृ:)

मन्दर भाग चउसठि सिखर चउसठि ६४ भूमि को २० रेखभाघाट गुणाघाट २
रथक ६ सिंघपिष्ठ आठ कणरे सिखर वसिब चबिसि २४ अनुरथे सिखर वसिब
तिनि सिखर लेखाप चबिसि २४ अनुराहारे सिखरे लेखाप आठ सिखर ८ राहा
सिखरे लेखाप चारि सिखर गाए चउसठि ६४ ॥ (रथक) १२-३-५-३-६
(मेलण) २-११०-१-११० (१५८ पृ:)

मन्दर भाग छयालिसि ४६ । रथक ६ । शिखर ६४ । भूमि २० । रेख
आघाट दुइ दुइ पा २॥० । प्रथम शिखर उच्च पाञ्च भुइकि १५ आङ्गुल । दुतिय
शिखर उच्च चारि भुइकि १२ आङ्गुल । तृतिय शिखर उच्च तिनि भुइकि न
आङ्गुल । गाए ३६ आङ्गुल । (३५-७ पृः)

The number of *bhāgas* in the Mandara is 64 and of *rathakas* 9. In one drawing of the ground-plan, the ratio of the *rathakas* has been given as 12-3-5-3-6, their projections being $2-1\frac{1}{2}-1\frac{1}{4}$ ān. ; while in another, it is 12-3-5-3-4, the projections being $2-1\frac{1}{2}-1\frac{3}{4}$ ān. The *rekhaḡunāghāḡa* is $2\frac{1}{2}$ ān. or 2 ān. There should be 20 *bhumis*, i.e. 10 in the *gāḡḡi*. The temple should be set upon the *Singha piṡṡa*.

The number of *sikharas* is 64. At the 8 corners, there should be 24 *sikharas* ; in the *anuratha*, at the rate of 3, there should be 24 ; in the *anurāḡhā*, at the rate of 1, there should be 8 ; in the *rāḡhā* there should be 4 ; the total number of *sikharas* thus being 64.

(In the *gāḡḡi*), the lowermost *sikhara*, being equal to 5 *bhumis* in height, should be 15 ān. high. The second one, being equal to 4 *bhumis*, should be 12 ān. high. The third *sikharas*, being equal to 3 *bhumis*, should be 9 ān. high ; thus making the total height of the three *sikharas* equal to 36, which is the same as the height of the *gāḡḡi*.

14. MERU :

(क) मेरुभाग १०८ रथक ६ शिखर ६४ घरसअअ १२८ भूमि २० डेर
कोड़िए २० रेखगुणाघाट ३ अनुरथे शिखर ३ आठ पासकु चउबिसि शिखर २४
चारि राहारे चारि शिखर ४ कनिकरे तिनि शिखर लेखाए चउबिसि शिखर २४

अनुराहरे सिखरे लेखाए आठ ८ गाए सिखर ६४ मुण्डि जलन्तरे वडिमुण्डि वसिब
४ चारि मुण्डि वसिसि जलन्तरे सएअठाइसि मुण्डि १२८ पद्मपिष आ १ कुल
(रथक) ४-५-६-५-१६ (१७६ पृ:)

The Meru consists of 108 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*.....The *rekhagunāghāṭa* should be 3 ān. The ratio of the *rathakas* is 4-5-9-5-19. It should be set upon the *Padma piṣṭa*.

In the *rāhā*, there should be 4 *sikharas* ; one in each *anurāhā*, making a total of 8 ; 3 in each *kanika*, making a total of 24. In the *jalandaras*, in the *bāṛa*, there should be placed 128 *munḍis*, at the rate of 4 *munḍis* in each.

15. NAGARI :

(क) नागेरि भाग ५२ रथक ६ सिखर ४० रेखगुणाघाट ३ (शेष पृष्ठा)

(ख) नागेरि भा ५२ रथक ६ सिखर भा ४० रेखगुणिघाट ३ (रथक)
५-५-४-६-६ (मेलाण) २-१॥०-॥०-१-१० (२०३ पृ:)

(छ) नागेरि भाग ५२ रथक ६ सिखर ४० रेखगुणाघाट ३ (रथक)
५-५-४-६-६ (मेलाण) २-१॥०-॥०-१० (६८ पृ:)

The Nāgari consists of 52 *bhāgas*, 9 *rathakas*, 40 *sikharas*. Its *rekhagunāghāṭa* is 3 ān. The ratio of the *rathakas* is 5-5-4-6-6, and their projections are $2-1^{1/2}-3/4-3/8$ or $2-1^{1/2}-3/4-1/4$ ān.

16. NISARA :

(क) निसड़ भाग ३४ रथक ६ सिखर ६४ भूमि २० रेखगुणा २ खुरपिष्ट
(१४६ पृ:)

निसभस भा ३४ रथक न ६ सिखर चउसठि ६४ भूमि को २० रेखघाट २ ।
सिखर जहि वसिब ताहा जानिमा ॥ कनिकरे मुण्डि वसिब ४० अनुरथरे तिनि

सिखर लेखाए ८ २४ गाए सिखर ६४ राहाजाक भाग १२ दुइ अनुराहाजाक भाग ५ दुइ अनुरथजाक भाग ७ दुइ परिरथजाक चारिभाग ४ दुइ कनिकजाक चारि भा ४ गाए भाग ३४ खुरपिष्ट (रथक) ६-२॥०-३॥०-२-३ (मेलण) २-३०-१॥०-३० । (१६१ पृ:)

चत्रुलो कृतक्षेत्रे प्रसादम्ब वेवन्तना । गोरगमेकअर्द्ध उपरथोवाणभागक । परोथो रूपमोतथा । गोरथ ऋतुभागेन प्रसाद नवरथेन । निसङ्गभाग समापत ॥ (६० पृ:)

The Nisara consists of 34 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis* and is set upon the Khura *pisfā*. Its *rekha-guṇāghṛā* is 2 ān. In the *kanika*, there should be 40 *sikharas*; in the *anuratha* 24, at the rate of 3 in each; the total is thus 64. The ratio of *rathakas* is $6-2\frac{1}{2}-3\frac{1}{2}-2-3$ and their projections are $2-\frac{3}{4}-1\frac{1}{2}-\frac{3}{4}$ ān.

Or, the *goratha* should be $1\frac{1}{2}$, the *uparatha* 5, the *pariratha* 1, (the *goratha* 6). Thus ends the specifications of the Nisara temple, which is *nabaratha*.

17. RATNASARA :

(क) रत्नसार भाग ३४ रथक न ६ भूमि १५ रेखगुणाघाठ २ सिखर नास्ति राहाजाक भाग ६ दुइ अनुराहा ६ दुइ अनुरथ ८ दुइ परिरथ भा ४ दुइ कनिक भाग १० जातिरे वस रत्नसार भाग समापत सिधपिष्ट (रथक) ३-३-४-२-५ (मेलण) २-१॥०-१-१॥० (१७२, ११७ पृ:)

(छ) रत्नसार भाग २८ रथक ६ सिखर ८० रेखगुणाघाठ ४ (६६, १८४ पृ:)

The Ratnasāra consists of 34 *bhāgas*, 9 *rathakas*, 15 *bhumis*, and it has no *sikharas*. The ratio of the *rathakas* is 3-3-4-2-5. (But the caste of the temple is wrongly given as Vaisya.) The projection of the *pagas* is $2-1\frac{1}{2}-1-\frac{3}{4}$ ān. It should be set upon the Singha *pisfā*.

According to another version, the Ratnasāra consists of 28 *bhāgas*, 9 *rathakas* and 80 *sikharas*, the *rekhagunāghāṭa* being 4 ān.

18. SARBANGASUNDARA :

(क) स्रवांगसुन्दर प्रसाद भाग २८ रथक ६ सिखर चउसठि ६४ भूमि कोड़िए २० रेखगुणाघाठ २ जहि सिखर वसिब ताहा जानिमा । कुटुमानके बहइ छतिस सि कणेरे छतिस सिख ३६ अनुरथे तिनि सिखर लेखाए २४ चारि राहा चारिसि ४ गाए चउसठि सिखर ६४ राहाजाक करिब ८ अनुराहा करिब भा १ अनुरथ करिब भाग ४ परिथ करिब भा १ कनिक करिब चारि भा ४ कुम्भपिष्ट सुन्दरपिष्ट (रथक) ४-१-५-१-५ (मेलण) २-११०-११०-X (१६१ पृः)

श्रीवाग्यसुद्र भाग २८ रथक ६ सिखर ६४ भूमि २० रेखगुणा २ सुन्दरपिष्ट (रथक) ४-१-४-१-४ (मेलण) २-१-१०-१० (१४७ पृः)

The Sarbāngasundara consists of 28 *bhāgas*, 9 *rathakas*, 64 *sikharas* and 20 *bhumis*. The *rekhagunāghāṭa* is 2 ān. The ratio of the *rathakas* is 4-1-4-1-4, and their projections are $2-1^{-1/2-1/4}$ or $2-1^{1/2-3/4}-X$ ān. It should be set upon the Suthira *pisṭa* (or according to another reading Kumbha *pisṭa*).

At the 36 corners, there should be 36 *kufas*. There should be 3 *sikharas* in each *anuratha paga* making a total of 24, and 1 in each *rāhā* making 4. The total number of *sikharas* is thus 64.

19. SREETARU :

(क) श्रीतरु भाग ३२ रथक ६ भूमि २० सिखर चउसठि ६४ रेखगुणा-घाठ २ राहाजाक आठ ८ दुइ अनुराहा १ दुइ अनुरथ द १० दुइ परिथ भाग ५ दुइ कनिक भाग ८ गाए भाग वतिसि ३२ जहि सिखर वसिब ताहा जानिमा चारि राहारे चारि सिखर ४ अनुरथरे तिनि सिखर नेखाए चविसि २४ कुटरे छतिसि

सिखर ३६ गाए सिखर चउसठि ६४ भीतरु भाग समापत सिंचपिष्ट (रथक)

४-१०-५-२१०-४ (मेलाण) २-११०-१-११० (१६६ पृः)

भीतरु भाग ३२ रथक ६ सिखर ६४ भूमि २० रेखगुणा २ (रथक)
४-१०-५-२१०-४ (मेलाण) २-१-१०-१० (१४१ पृः)

The Sreetaru consists of 32 *bhāgas*, 9 *rathakas*, 20 *bhumis*, and 64 *sikharas*. The *rekagunāghāṭa* is 2 ān. It should be set upon the Singha *pisṭa*. The ratio of the *rathakas* is $4-1/2-5-2 1/2-4$, their projections being $2-1-1/2-1/4$ or $2-1 1/2-1-3/4$ ān. Of *sikharas*, there should be 4 in the *rāhṭe*, 24 in the *anuratha*, at the rate of 3 in each ; 36 at the *kufas*. Thus ends the specification of the Sreetaru temple.

Saptaratha Temples

20. ĀSTASRI :

(ख) अष्टश्री भाग २७ रथक भा ७ सिखर भा ३४ रेखगुणिघाठ ३ (रथक)
३-३१०-२-५ (मेलाण) २-१-× (१८५ पृः)

(छ) अर्धश्री भाग २७ रथक ७ सिखर ६४ रेखगुणाघाठ ३ (रथक)
३-×-२-३ (मेलाण) २-१-१० (७१ पृः)

अष्टश्री भाग २७ रथक ७ सिखर × रेखगुणाघाठ ३ (रथक) ३-३-२-३
(मेलाण) २-१-१० (१८१ पृः)

The Āstasri consists of 27 *bhāgas*, 7 *rathakas*, 64 (?) *sikharas*. The *rekhagunāghāṭa* is 3 ān. :The ratio of the *rathakas* is $3-3 1/2-2-5$, their projections being $2-1-1/2$ ān.

21. BIRATI :

(क) विराटि भाग २२ रथक ७ सिखर नास्ति (रथक) ३-३-२-३ (मेलाण)
२-१-१० (शेष पृष्ठा)

(ख) बिराटि भा २२ रथक ७ सिखर नास्ति (२०४ पृ:)

(छ) बैराटि भाग २२ रथक ७ सिखर नास्ति (६८, १८२, १८३ पृ:)

The Birāṭi consists of 22 *bhāgas*, 7 *rathakas*. It has no *sikharas*. The *rathakas* are in the following ratio 3-3-2-3, and their projections are $2-1-1/2$ ān.

22. CHITRAKUTA :

(छ) चित्रकूट भाग १८ रथक ३ ३ गण्डीरे सिखर नती (रथक) २-२-१-४ (मेलण) १-X-110 (?) रेखगुणाघाट ३110 (४५ पृ:)

(क) चत्रुखे शुद्धक्षेत्रे ॥ ११ ॥ वसुरामे विभर्जिते । कोणसेव रसासेन । ६ । थम्मभातमेकभागेन । देवअसे कणिका भवेत् । प्रसाद चित्रकूट । प्रासाद सप्तभि-
रथ चित्रकुट भाग समापत । श्री । श्री (६६ पृ:)

The Chitrakuta temple consists of 18 *bhāgas*. It has no *sikharas* in the *ganḍī*. The *rekha-guṇāghāṭa* is $3 1/2$ ān. The ratio of *rathakas* is 2-2-1-4, their projections being $(2)-1-1/2$ ān.

23. CHHATTRIBHUSANA : (KSHETRABHUSANA ?)

(ख) छत्रीभूषण भा २ रथक भा ७ सिखर भा ३२ कलतरे पुस्कर कनीक-
पासे कुम्भ जलत्रेणी पुस्कर ४० आठ पासे सिखर १६० (रथक) १110-१110-
१-१110 (मेलण) १-110-X (१८३ पृ:)

The Chhattribhusana consists of (11) *bhāgas*, 7 *rathakas*, 32 *sikharas*.....At the edge of the *kanika paga*, there should be *kumbhas*.....The ratio of *rathakas* is $1 1/2-1 1/2-1-1 1/2$ and their projections are $1-1/2-x$ ān. (The fact that this temple has *kumbhas* in the *kanika paga* like the *nabaratha* Kshetrabhusana temple leads us to suppose that the name Chhattribhusana is a corruption of the word Kshetrabhusana.)

24. DUIPADMA :

(क) दुइ पद्म भाग ८ रथक सा ७ सिखर ३२ भूमि १५ रेखगुणाघाट २ पद्मपिठ (रथक) १-॥०-१-१॥० (मेलाण) २-१-॥० (१३८ पृ:)

The Duipadma temple consists of 8 *bhāgas*, 7 *rathakas*, 32 *sikharas* and 15 *bhumis*. It should be set upon the *Padma pisṭa*. Its *rekha-guṇāghāṭa* is 2 ān. The ratio of *rathakas* is $1\text{-}^3\text{/}_4\text{-}1\text{-}1\text{/}_4$, their projections being $2\text{-}1\text{-}^1\text{/}_2$ ān.

25. GARUṬA :

(ख) गरुड भा भाग ३४ रथक सिखर ८० रेखगुणिघाठ ३ (रथक) ५-५-३-४ (मेलाण) २-१-॥० (१८५ पृ:)

The Garuṭa consists of 34 *bhāgas*, 80 *sikharas* and (7) *rathakas*. The *rekha-guṇāghāṭa* is 3 ān. The ratio of *rathakas* is 5-5-3-4 and their projections are $2\text{-}1\text{-}^1\text{/}_2$ ān.

26. KAILASA :

(ख) कैलास भा ४८ रथक भा ७ सिखर भा १०० रेखगुणिघाठ ४ (१८५ पृ:)

(छ) कइलास भाग ४८ रथक ७ सिखर १०० रेखगुणाघाठ ४ (रथक) ५-३-६-१० (मेलाण) २-x (६६ पृ:)

कैलास भाग ४८ रथक ७ सिखर १३ रेखगुणाघाठ ४ (रथक) ५-३-६-१० (१८४ पृ:)

The Kailāsa temple consists of 48 *bhāgas*, 7 *rathakas* and 100 *sikharas*. The *rekha-guṇāghāṭa* is 4 ān. The ratio of the *rathakas* is 5-3-6-10, their projections being $2\text{-}x\text{-}x$ ān.

27. KALPATARU :

(ख) कल्पतरु भा ६० रथक भा ७ सिखर भा ३२ रेखगुणिघाठ ३ (रथक) १०-५-५-१० (१८५ पृ:)

(छ) कल्पतरु भाग ६० रथक ७ सिखर ३२ रेखगुणाघाठ ३० (?) (रथक) १०-५-५-१० (१८४ पृः)

कल्पतरु भा ६० रथक ७ सिखर ३२ रेखगुणाघाठ ३ (रथक) १०-५-५-१० (१८४ पृः)

The Kalpataru consists of 60 *bhāgas*, 7 *rathakas*, 32 *sikharas*. The *rekhaṅṇāghāṭa* is 3 ān. The ratio of the *rathakas* is 10-5-5-10.

28. KANIHASTHA :

(छ) कनिहस्त भाग २८ रथक ७ णरे कुट करिव सिखर अठ २८ (रथक) ३-४-३-४ (मेलण) २-१-१० रेखगुणाघाठ ४ (५६ पृः)

The Kanihastha consists of 28 *bhāgas* and 7 *rathakas*. The number of *sikharas* is 28, the *rekhaṅṇāghāṭa*, 4 ān. The *rathakas* are in the following ratio 3-4-3-4, their projections being 2-1-1/2 ān.

29. KSHETRABHUSANA (See also CHHATTRIBHUSANA) :

(क) चतुस्त्रे कृतक्षेत्रे । पञ्चदश भाग कारियेत । गोरथ द्विभागेण । अक्रासे उपरथो स्तित । अनुरथ पञ्चदसभागन्तु ।

अष्टादश कोणपिण्डका । क्रमाधिघट कारियेत ॥४॥ भूमिका क्रमात् स्रव ॥ कामन अनुरथसैव ॥ चतुर्भिकोणानि शोभित । प्रासाद क्षेत्रिभूषणनाम ॥ सप्त-भिरथ संयुत । क्षत्रीभूषण प्रासाद समापत ॥ श्री ॥ श्री ॥ ५४ ॥ (८६-८७ पृः)

प्रासादसप्तभि रथो शिखराधि स्रवोसित ॥ भूमिकाक्रमात्तति ॥ तैतुम्भो पुसंक्रणि ॥ करत्त वैषम्बधन ॥ क्षत्रीभूषणप्रासाद समापत ॥ श्री ॥ (६३-४ पृः)

(ख) प्रासाद क्षेत्रेभूषण भाग २२ रथ ७ ऋतुविधि १६ कृतक्षेत्रे गोरथ ऋतु ६ भागेन अनुरथो मेक अर्ध च ॥ परिथो ततचैव । कोणवन्ध वितीक्ष्णो । (१६२ पृः)

The Kshetrabhusana consists of 22 *bhāgas*, 7 *rathakas*. The *goratha* is formed by 6 *bhāgas*, the *anuratha* by $1\frac{1}{2}$, the *pariratha* is (equal to it),.....

30. KRITIDUSHANA :

(क) कृतिदुषणभाग २५ रथक ७ सिखर ३२ भूमि ६ रेखगुणाघाट २ खुरपिष्ट (रथक) ३-३॥०-२॥०-३ (मेलाण) १-१॥०-१० (१४२ पृ:)

क्रितिदुषण भाग २५ रथक ७ सिखर व ३२ भूमि १६ रेखगुणाघाट २ खुर-
पिष्ट (रथक) २७ (?) ३॥०-२॥०-३ (मेलाण) १॥०-१-१॥० । राहाजाक भाग
सा ७ दुइ अनुराहा भाग ७ दुइ अनुरथ भा ५ दुइ कणिक ६ जहि सिखर
वसिव ताहा जानिमा अनुरथरे तिनि सिखर लेखाए चउविसि २४ चारि राहारे
चारि सिखर ४ (१६५ पृ:)

The Kṛitidushana consists of 25 *bhāgas*, 7 *rathakas*, 32 *sikharas*, 19 *bhumis* and is set upon the *Khura pisṭa*. The *rekhaḡaṇṭāghāṭā* is 2 *ān*. The ratio of the *rathakas* is $3\frac{1}{2}-3\frac{1}{2}-2\frac{1}{2}-3$, their projections being $1\frac{1}{2}-1\frac{1}{4}$ or $1\frac{1}{2}-1\frac{1}{2}$ *ān*. There should be 24 *sikharas* in the *anuratha paga* and 4 (8 ?) in the *rāhā*.

31. LAGHUMANDARA :

(छ) लघुमन्दर भाग २६ रथक ७ सिखर १६ (रथक) ३-३-३-४
(६६, १८४ पृ:)

The Laghumandara consists of 26 *bhāgas*, 7 *rathakas*, the ratio of its *rathakas* being 3-3-3-4.

32. MANDARA :

(ख) मन्दर भा २६ रथक भा ७ सिखर १६ रेखउभाघाठ ४ (रथक)
१-३-३-४ (७६ पृ:)

मन्दर २६ रथक ७ सिखर सो १६ छ रेखडआघाट ४ (रथक) ३-३-३-४ (८५ पृ:)

मन्दरभाग पष्ठविसती । कैलास चतुचहारि ।४। लेत्र परिरथो भवे ।३। अनुरथ तत सामान्य ।३। मध्यरथो परिमाणे । रसभागेन कारये ।६। रथमध्ये कुटआसनि । सप्तरथ कारयेत । (६२,१८० पृ:)

(छ) मन्दर भाग ३६ रथक ७ सिखर १६ रेखडआघाट ४ (२२४ पृ:)

The Mandara consists of 26 *bhāgas*, 7 *rathakas* and 16 *sikharas*. The *rekhaḡaṇḡghāḡa* is 4 ān. The ratio of the *rathakas* is 3-3-3-4.

33. MAHADRAVIRA :

(क) महाद्रविडा भाग २८ रथक सा ७ सिखर वतिसि ३२ भूमि ओणिसि १६ रेखगुणाघाट २ परिजंघपिष्ठ (रथक) ४-३-३-४ (मेलाण) १-॥०-॥० राहा (जाक आ) ठ भाग ८ दुइ अनुरथ भाग ६ दुइ अनुराहा भाग ६ दुइ कनिक भाग ८ कण खजुरिया कुटरे वरण उपरे सिखरे लेखाए आठा २८ चारि राहारे चारि सिखर ४ गाए वतिसि ३२ (१६८ पृ:)

The Mahādraviḡa consists of 28 *bhāgas*, 7 *rathakas*, 32 *sikharas* and 19 *bhumis*. It should be set upon the *Parijāṅgha piṡḡa*. Its *rekhaḡaṇḡghāḡa* is 2 ān. The *rathakas* are in the ratio of 4-3-3-4, their projections being $1\frac{3}{4}-1\frac{1}{2}$ ān. At the corners, on the *khajuriyā kuḡas*, set upon the *barandā*, there should be 28 *sikharas*. There should also be 4 on the *rāḡhā*, thus making a total of 32 *sikharas*.

34. MULASREEBACHHA :

(क) मूलश्रीवच्छ भाग २४ रथक सा ७ सिखर ३२ रेखगुणाघाट २ सिंघपिष्ठ (रथक) ३॥०-३॥०-१-४ (मेलाण) २-१-॥० (१४५ पृ:)

मूलश्रवण भाग २४ रथक ७ सिखर वतिसि ३२ रेखगुणाघाट २ राहाजाक भाग ७ दुइ अनुरथ ७ दुइ अनुराहा २ दुइ कणिक भाग ८ गा भाग चविसि २४ सिंहपिष्ट (रथक) ३॥०-३॥०-१-४ (मेलाण) २-१-१ अनुरथरे चारि सिखर ४ आठ चउक वतिसि ३२ मूलस्त्रीवक्ष समापत (१६३ पृ:)

(ख) मूलस्त्रीवक्ष ३४ रथक सर्वदा ७ सिखरे पुणीघाट ३॥० (८४ पृ:)

The Mulasreebachha consists of 24 *bhāgas*, 7 *rathakas* and 32 *sikharas*. Its *rekha-guṇāghāṭa* is 2 ān. It should be set upon the Singha *piṣṭa*. There should be 4 *sikharas* in each *anuratha*, making a total of 32 *sikharas*. The *rathakas* are in the following ratio $3^{1/2}$ - $3^{1/2}$ -1-4, their projections being 2-1-1 or $2-1-1/2$ ān.

35. NANDIBARDHANA :

(छ) नन्दिबर्धन भाग १७ रथक ७ ५ सिखर सु (१) मि १०७ (१०० ?) सिखर ३६ (रथक) ३-३॥०-२-५ (मेलाण) २-१-१ (१८१ पृ:)

नन्दिबिर्धन भाग १० रथक ७ सिखर सुमी (१) १०० सिखर ३२ (रथक) ३-३॥०-२-५ (१६ पृ:)

नविब्रधन भाग १० रथक ५ सिखर मुण्डि १०० सिखर ३२ (रथक) ३-३॥०-२-५ (मेलाण) \times -१-॥० (७० पृ:)

The Nandibardhana consists of 17 *bhāgas*, 7 *rathakas*, 32 *sikharas*, 100 *munḍis*. Its *rathakas* are in the ratio of 3 - $3^{1/2}$ -2-5, their projections being $2-1-1/2$ ān.

36. PURNASALA :

(क) पुर्णसाल भाग १६ रथक ७ सिखर ३२ भूमि १८ रेखगुणा २ (रथक) ३-१॥०-१॥०-२ (मेलाण) २-१-॥० वेदिपिष्ट (१४६-७ पृ:)

पुर्णसाला (नष्ट) रथक सात ७ सिखर वतिसि ३२ भूमि अठर १८ रेखगुणा-घाट २ वेदिपिष्ट (रथक) ३-१॥०-१॥०-२ (मेलाण) १॥०-१- \times अनुरथे सिखर

वसिष्ठ त्रिणि सिखर लेखाय २४ राहारे सिखरे लेखाय चारि राहारे आठ सिखर ८ राहाजाक करिव भाग ६ दुइ अनुराहा जाक हेव ३ दुइ अनुरथ भाग ३ दुइ कनिक भा ४ गाए भा १६ (१६२ पृ:)

ऋतुविधि कृते क्षेत्रे । नेत्रा अंसे गोरथ ३। रा । भाग साबरधोनो १॥० ॥ उपर अनुरथ तद्य भवे तत्र भाकोण वन्ध । सात प्रसादसम्भवेवन्तना । पूर्णसाल स्रविक्राम विजप्रद । यजश्री वैश्य विवर्द्धन । क्रयाविष्ट पुरेस्तित । श्री । (६४ पृ:)

(छ) पूर्णशाला भाग १६ रथक ७ रेखगुणाघाट ३॥० गण्डिरे सिखर ८० अनुरथरे भूईँ...न मसिरे १० (रथक) ३-१॥०-१॥०-२ न भागे कटाइव । (५५, १६५ पृ:)

The *Purnasāla* consists of 16 *bhāgas*, 7 *rathakas*, 18 *bhumis* and 32 *sikharas*. It should be set upon the *Bedi pisṭa*. Its *rekha-guṇāghāṭa* is 2 or $3\frac{1}{2}$ ān. There should be 24 *sikharas* in the *anuratha* and 8 in the *rāhā pagas*.

37. RATNASARA :

(क) रत्नसार भाग २८ रथक सात ७ सिखर नास्ति भूमि २० गुणाघाट २ ए प्रसाद नपुंसक राहाजाक भाग ८ दुइ अनुराहा भाग ६ दुइ अनुरथ ८ दुइ कनिक भाग ६ गाए भाग अ २८ रत्नसार भाग समाप्त (रथक) ४-३-४-३ (मेलण) २-१-॥० (१४३, १६४ पृ:)

The *Ratnasāra* consists of 28 *bhāgas*, 7 *rathakas*, 20 *bhumis*. It has no *sikharas* and, as such, is a hermaphrodite. The *rathakas* are in the ratio of 4-3-4-3, their projections being $2-1-\frac{1}{2}$ ān.

38. SARBANGASUNDARA :

(छ) सर्वाङ्गसुन्दर भाग ५४ रथक ७ सिखर ६४ (६५, १८५ पृ:)

The *Sarbangasundara* consists of 54 *bhāgas*, 7 *rathakas* and has 64 *sikharas*.

39. SUBARNAKUTA :

(छ) सुवर्णकुट भाग २२ रथक ७ (४७, २१५ पृः)

सुवर्णकुट भाग २० रथक ७ (रथक) २॥० (१)-२॥०-२-३ (मेलण)
२-१-१-॥० (१) (५७ पृः)

सुवन्तुकुट भाग २० रथक स ७ (रथक) २॥०-२॥०-२-३ (मेलण)
१-१-॥० अथवा २-१-॥० (६१ पृः)

सुवर्णकुट भाग २७ रथक स ७ (रथक) २॥०-२॥०-२-३ कुट आघाट ३॥०
सिखर ३२ (१६३ पृः)

The Subarnakuta consists of 20 *bhāgas*, 7 *rathakas* and 32 *sikharas*. The *rekhaḡaṇāghāḡa* is $3\frac{1}{2}$ ān. The *rathakas* are in the ratio of $2\frac{1}{2}$ - $2\frac{1}{2}$ -2-3, their projections being 2-1- $\frac{1}{2}$ ān.

40. SRIBATSA :

(छ) श्रीवक्षभाग २४ रथक ७ रेखगुणाघट ०३ (मेलण) २-१-॥०-॥
(६४, ८५ पृः)

The Sribatsa consists of 24 *bhāgas* and 7 *rathakas*. The *rekhaḡaṇāghāḡa* is 3 ān.....

41. SREETARU :

(छ) अन्तर्भाग २६ रथक ६ सिखर नास्ति (रथक) ३-४-१-४ (६५ पृः)

श्रीतर्भाग २६ रथक ६ सिखर मुण्डि (रथक) ३-३-३-४ (१८५ पृः)

The Sreetaru consists of 26 *bhāgas*, 9 (7?) *rathakas*. It has no *sikharas*. The *rathakas* are in the ratio of 3-3-3-4.

42. TRIPATI :

(ख) तीपाटी भा १८ रथक भा ७ सिखर भा २० खयुरिभा कुट (१८२ पृः)

The Tripaḡi consists of 18 *bhāgas*, 7 *rathakas*, and has 20 *sikharas*.

Pancharatha Temples

43. BARABHI :

(क) वड़भि भाग १० रथक पा ५ सिखर २४ मुण्डी आठ ८ राहाके दुइमुण्डी नेखाए चारि राहाकु आठ मुण्डी ८ अनुरथरे ति—३ सिखर गाए चबिसि सिखर अलाभद्र ४ ए वरण उपरे बहइ ॥ मुण्डि चारिटा ४ राहाजाक भाग ४ दुइ अनुरथ ३ दुइ कनिक ति ३ गाए भाग १० (रथक) २-११०-११० (मेलाण) १-११० (१६६ पृ:)

वड़भि भाग १० रथक पाख ५ सिखर ३२ अनला भेद ४ भूमि पा ५ परिजंघपिष्ट (रथक) २-११०-११० पिड़ा करिब सिखर वसिब (१०८ पृ:)
(रथक) २-११०-११० (मेलाण) ११०-११० परिजङ्घपिष्ट (१३५ पृ:)

वड़भि भाग १० रथक पा ५ सिखर मुण्डि ३२ अनलाभोदो ४ भूमि पा ५ परिजंघपिष्ट (रथक) २-११०-११० अनुरथ सिखर ३ राहापासे सिखर दुइ सिखर नेख ८ (१७७ पृ:)

The Barabhi consists of 10 *bhāgas*, 5 *rathakas*, 24 *sikhāras*, 8 *mundis*, (evidently on the *bāṛa*). It should be set upon the *Parijāṅgha piṣṭa*. There should be 5 *bhumis* (in the *ganḍi*). The *rathakas* should be in the ratio of $2-1^{1/2}-1^{1/2}$, their projections being $1^{1/2}-3/4$ ān.....

44. BIMANA :

(क) विमान भाग १० रथक प ५ भूमि १८ सिखर २४ रेखगुणा ३ कूर्मपिष्ट (रथक) ३-११०-२ (मेलाण) २-१ (१४० पृ:)

विमान भाग १० रथक पाख ५ भूमि अठर १८ सिखर चबिसि २४ रेख आघाट गुणाघाट ३ क्रुमपिष्ट ॥ पिड़ा पोटल काण्ठि कणरे कोड़िए सिखर २० राहरे चारि सिखर ४ गाए सिखर २४ राहाजाक तिनि भाग ३ अनुयजाक देड़भाग नेखाए तिनि भाग ३ दुइ कनिक दुइ भागे ४ विमान भाग समाप्त ॥ (रथक) ३-११०-२ (मेलाण) ११-१ (१५५ पृ:)

(From the text it is not possible to determine with certainty if the present temple is of the Rekha or Bhadra type. In support of the former, we get the mention of *rekhaguṇāghāṭa* as a distinctive proof. But when it is said in connection with the disposition of the *sikharas*, that 20 *sikharas* should be placed at the "corners of the *kāñṭi* between the *poṭalas*, which consist of *piṭhās*," our position becomes doubtful, as this might be taken as an equally conclusive proof of the temple being of the Bhadra type. We have therefore translated the text just as it stands).

The Bimāna consists of 10 *bhāgas*, 5 *rathakas*, 18 *bhumis*, 24 *sikharas*. It should be set upon the Kurma *piṣṭa*. Its *rekhaguṇāghāṭa* is 3 ān. 20 *sikharas* should be set at the corners of the *kāñṭi* separating the *poṭalas*, which consist of *piṭhās*. In the *rāhā* there should be 4 *sikharas*, making the total number of *sikharas* 24. The *rathakas* are in the following ratio 3-1¹/₂-2, their projections being 2-1 ān.

45. BRISHAVA :

(क) वृषभ भाग १२ रथक पा ५ भूमि १४ सिखर चबिसि २४ रेखगुणाघाट २ (१४० पृः)

वृषभ भाग १२ रथक पा ५ भूमि चउद १४ सिखर चउबिसि २४ रेखगुणाघाट दु २ अनुरथरे तिनि सिखर लेखाए चउबिसि सिखर २४ प्रभहाथकु उच्च पाञ्च हाथ ५ वाड़ए का जांघे कलस नास्ति वृषभ भाग समापत मुन्दरपिष्ठ (रथक) २-२-२ (मेलाण) १॥१०-११० (१५५ पृः)

चतुस्त्रे कृतिक्षेत्रे आदित भाग विभर्जिते पञ्चभिरथ सयुक्त ॥ समभागेन कृपितम् । वृषह प्रसादसमापत ॥ श्री ॥ (६७ पृः)

(ख) वृषभ भा १२ रथक ५ सिखर ३२ रेखगुणिघाट भा ४ (रथक) २-२-२ (मेलाण) २-१ (१८० पृः)

वृषभ भा ५ । चतुरस्ते कृत क्षेत्रे अकृभागे विवतिनि । १२ । कन्यास वेनि भागेन ॥ अनुरथो पुष्टभागस्तथा । तदगुण मध्यरथो । किलात वेदभागेन । ४ । वृषभ वक्ष्मासनय ५ । (६३ पृः)

The Brishava consists of 12 *bhāgas*, 5 *rathakas*, 24 (or 32) *sikharas*. Its *rekhaguṇāghaṭā* is 2 (or 4) *ān*. It should be set upon the *Sundara pisṭa*. The *rathakas* are in the ratio of 2-2-2, their projections are 2-1 or $1\frac{3}{4}-\frac{3}{4}$ *ān*. If the length of the *garbha* be 1 cubit, the height of the temple should be 5 cubits.

46. DRABIBANA :

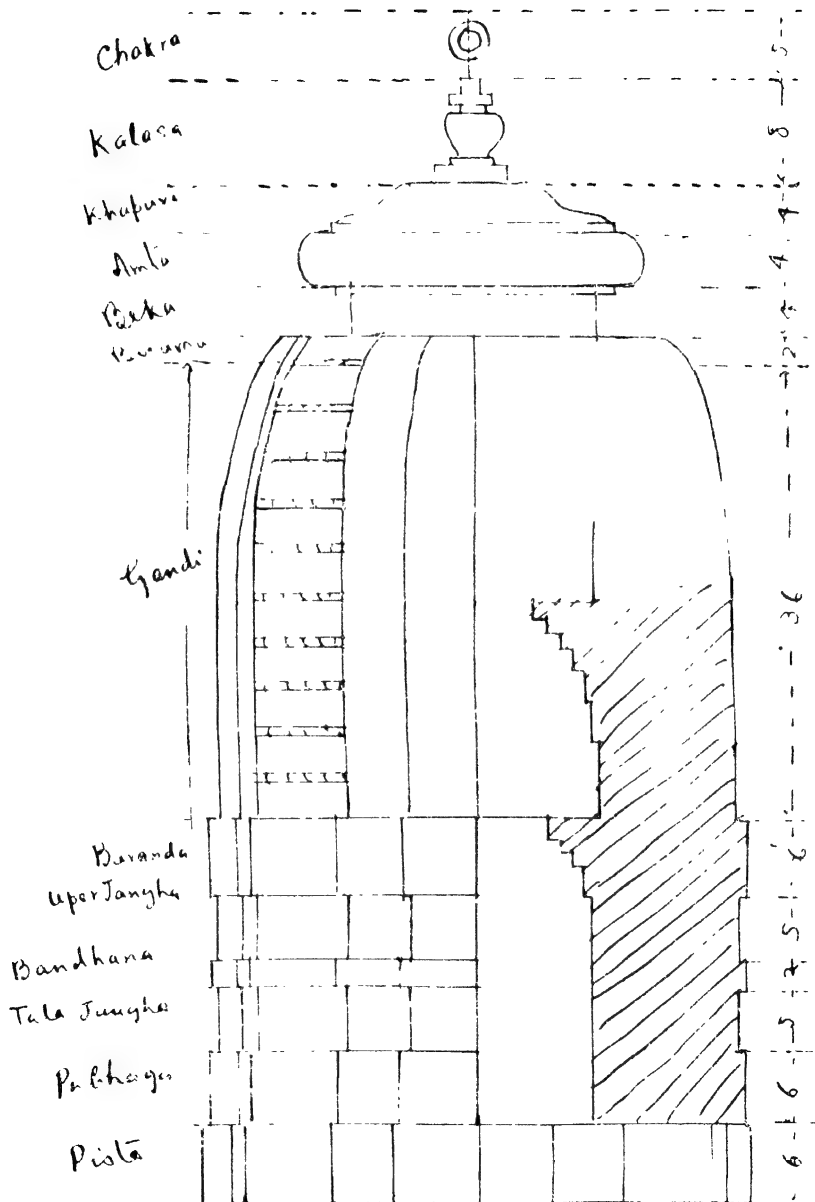
(क) द्रविवान भाग २४ रथक पा ५ सिखर च२४उसि भूमि १६ रेखगुणाघाठ २ (रथक) ४-४-४ (मेलण) २-२ सुथिर पिष्ट (१३६ पृः)

द्रविवान भाग ४ रथक पा ५ सिखर २४ भूमि १६ रेखगुणाघाट ३ कणिपिष्ट जाति स्वंस ॥ राहाजाक भाग ८ दुइ अनुरथ भाग ८ दुइ कनिक दस आङ्गुल चउद सुथा ॥ ८॥ अनुरथे तिनि सिखर नेखाए चबिसि सिखर २४ (रथक) ४-४-४ (मेलण) १-१० (१५६ पृः)

The Drabibāna consists of 24 *bhāgas*, 5 *rathakas*, 24 *sikharas* and 16 *bhumis*. It should be set upon the *Kapi pisṭa*. It is Vaisya by caste. The *rathakas* are in the ratio of 4-4-4, their projections being $1\frac{3}{4}$ *ān*. There should be 3 *sikharas* in each *anuratha* making a total of 24 *sikharas*.

47. DUIPADMA :

(क) चतुस्ते कृति क्षेत्रे ॥ वसुभागे विभर्जित । गोरथमेकभागेन । मेकवर्द्ध अनुरथ भवेत् । कणिक मेक वर्द्धस्यात् । प्रसाद दुपद्य कारिएत । दुइपद्य प्रसाद समापत । (६७ पृः)



Elevation of the *pancharatha* Kailasa Temple, Puri

दुइ पद्म भाग ८ रथक पा ५ सिखर २४ भूमि १८ रेखगुणा ३ (रथक)
१-११०-११० (११० पृ:)

दुइ पद्म भाग आठ ८ रथक पा ५ सिखर २४ भूमि अ १८ रेखगुणा ३
अनुरथरे तिनि सिखर लेखाए चबिसि सिखर । २४ । (रथक) १-११०-११० (मेलान)
२-१ (१७६ पृ:)

The Duipadma consists of 8 *bhāgas*, 5 *rathakas*, 24 *sikharas*, 18 *bhumis*. Its *rekhaḡuṇāghāṭa* is 3 ān. The *rathakas* are in the ratio of $1\frac{1}{2}$ - $1\frac{1}{2}$, their projections being 2-1 ān.

48. KAILASA :

(छ) कलषा भाग ११० रथक ५ सिखर गण्डिरे ४० रेखगुणाघाट ४ अरथ पाहो सिखर । (रथक) ११०-११०-२ (मेलान) २-१ (५८ पृ:)

The Kailāsa consists of (10) *bhāgas*, 5 *rathakas* and 40 *sikharas* in the *gandī*. Its *rekhaḡuṇāghāṭa* is 4 ān. The *rathakas* are in the ratio of $1\frac{1}{2}$ - $1\frac{1}{2}$ -2 and their projections are 2-1 ān.

48. KHANDASALA

(ख) खण्डसाल भा ११ रथक भा ५ सिखर भा २४ रेखगुणिघाट ४ (रथक)
३-२२-४ (?) (मेलान) २-१ (२०३ पृ:)

(छ) खण्डासाल भाग ११ रथक ५ सिखर २४ रेखगुणाघाट ३१० (१६ पृ:)
खण्डासाल भाग ११ प्रिट २ रथक ५ सिखर २४ रेखगुणाघाठ ४ वा ३१०
(रथक) ११०-११०-२ (मेलान) २-१ (७०,१८१ पृ:)

The Khandasāla consists of 11 *bhāgas*, 5 *rathakas*, 24 *sikharas*. Its *rekhaḡuṇāghāṭa* is $3\frac{1}{2}$ or 4 ān. The *rathakas* are in the ratio of $1\frac{1}{2}$ - $1\frac{1}{2}$ -2, their projections being 2-1 ān.

50. MADHYA :

- (क) मध्यविभाग ११ रथक ६ सिखर नास्ति (रथक) ११०-२-२ (शेष पृष्ठा)
 (छ) माठधनि भाग ए ११ रथक ६ सिखर नास्ति (रथक) ११०-२-२ (६६ पृः)
 माधे विभाग ११ रथक ६ सिखर नास्ति (१८२ पृः)

The Madhya (Mādhabi ?) consists of 11 *bhāgas*, 9 (?) *rathakas*. It has no *sikharas*. The *rathakas* are in the ratio of $1\frac{1}{2}$ -2-2.

51. MAHABARABHI :

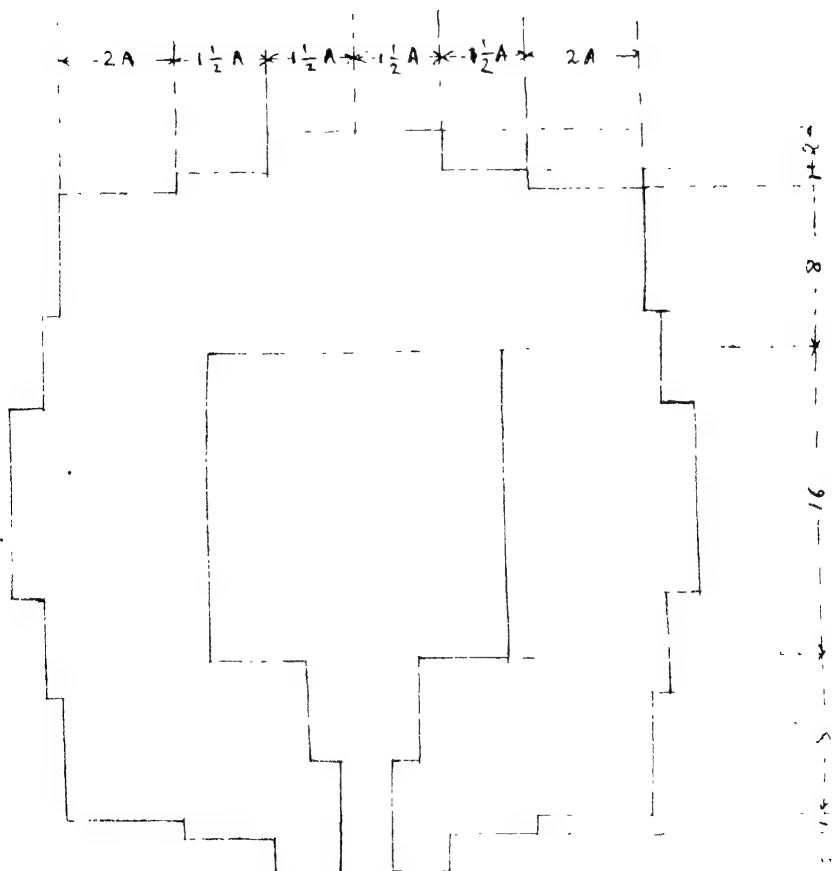
- (क) माहाबड़भि भाग २८ रथक पा ५ मुण्डो ३२ भूमि ५ परिजंघपिष्ट
 (रथक) ५-४-५ (मेलाण) २-१ (१३६ पृः)

माहाबड़भि भाग २८ रथक पा ५ भूमि पा ५ मुण्डी वतिसि ३२ चउरस करिव अठा २८ चउरसर राहा अनुरथ वाहार करि पकाइब अढ़ाइ आंगुल २॥० अढ़ाइ भाग उत्तारे अठाइ भाग २८ राहाजाक भाग १० दुइ अनुरथ भाग ८ दुइ कनिक भाग १० एहा प्रभहायकु उच पाञ्च हाथ ५ कनिकरे चारि मुण्डी ४ नेखाए वतिसि मुण्डि वसिब ३२ अठपासे वतिसि मुण्डि ३२ गाए वतिसि मुण्डि ३४ (रथक) ५-४-५ (मेलाण) ११०-११० (१६८ पृः)

The Māhābarabhi consists of 28 *bhāgas*, 5 *rathakas*, 32 *munḍis* and 5 *bhumis* (in the *gaṇḍī*). It should be set upon the *Parijāṅgha piṣṭa*. The ratio of the *rathakas* should be 5-4-5, their projections being 2-1 ān. If the *garbha* be 1 cubit long, the height of the temple should be 5 cubits. In the *kanika*, there should be 32 *munḍis* at the rate of 4 *munḍis* in each.

52. MULA SREEBACHHA :

- (ख) मूलश्रीवछ भा ११ रथक भा ५ सिखर भाग ३२ रेखगुणिघाठ ४
 (रथक) ११०-२-२ (१८४ पृः)



Ground-plan of the *panchatatha* Kailas Temple.

The Mula Sreebacha consists of 11 *bhāgas*, 5 *rathakas* and 32 *sikharas*. The *rekhaguṇāghāṭa* is 4 ān. The ratio between the different *rathakas* is $1\frac{1}{2}$ -2-2.

53. NANDA SREEBACHHA :

(छ) नन्दश्रीवछ भाग १० रथक ५ मुण्डी १०० सिखर ३६ (रथक)
११०-११०-२ (मेलाण) २-१ (४३ पृ:)

The Nanda Sreebacha consists of 10 *bhāgas*, 5 *rathakas*, 100 *mundis* and 36 *sikharas*. The ratio between the *rathakas* is $1\frac{1}{2}$ - $1\frac{1}{2}$ -2 and their projections are 2-(1) ān.

54. RATNASARA :

(छ) रत्नसार भाग रथक ५ सिखर गण्डिरे ४० रेखगुणाघाट ४ अनुरथ पाशे
बहइ ५ लेखाए ४० (१६१ पृ:)

रत्नसार दश रथक पाञ्च ५ सिखर गण्डीरे ४० रेखगुणाघाट ४ अनुरथरे
सिखर बहइ ५ लेखाए ४० (२०३ पृ:)

The Ratnasāra consists of 10 *bhāgas*, 5 *rathakas*, 40 *sikharas* in the *anuratha*. The *rekhaguṇāghāṭa* is 4 ān.

55. SREEBACHHA KHANDASALA :

(क) श्रीवछखण्डमाल भाग ११ रथक पा ५ सिखर चउविसि २४ गुणा-
घाट ३ राहाजाक भाग ३ दुइ अनुरथ भाग ४ दुइ कनिक भाग ४ गाए भाग चविसि
२४ जहि सिखर वसिब ताहा जानिमा । अनुरथे तिनि सिखर लेखाए चविसि सिखर
२४ खुरपिष्ट (रथक) ११०-२-२ (मेलाण) २-१०-१ (?) (१६७ पृ:)

श्रीवछखण्डमाल भाग ११ रथक प ५ सिखर २४ रेखगुणाघाट ३ खुरपिष्ट
(रथक) ११०-२-२ (मेलाण) २-१ (१४१ पृ:)

The Sreebachha Khandasāla consistis of 11 *bhāgas*, 5 *rathakas*, 24 *sikharas*. It should be placed upon a *Khura pisṭa*. The *rekhaguṇāghāṭa* is 3 ān. The ratio between the different *rathakas* is $1\frac{1}{2}$ -2-2, their projections being 2-1 ān.

XVI. The Bhadra Temple: General Considerations.

XC. Other names of the Bhadra temple

The Bhadra is also called the *Mukhasālā* (lit. the building which is placed towards the face or front of the *Rekha*), or *Ṭīrḥā* temple on account of its *ganḍī* being composed of *piṭhās*.

(क) देउल गोटिए करिब । मुकुसालि जोड़िए करिब । तँहिकि पाचिरिटिए करिब । कले कि होइ ताहा जाणिमा । कोटिए कुल पर्यन्त स्वर्गारोहण हुअन्ति ।
(७६ पृ:)

91. Build one (*Rekha*) temple. Buke two *mukhasālās* (in front of it). Erect a wall round the whole. One should know what follows from such works. One's descendants up to the ten-millionth remove will ascend to heaven.

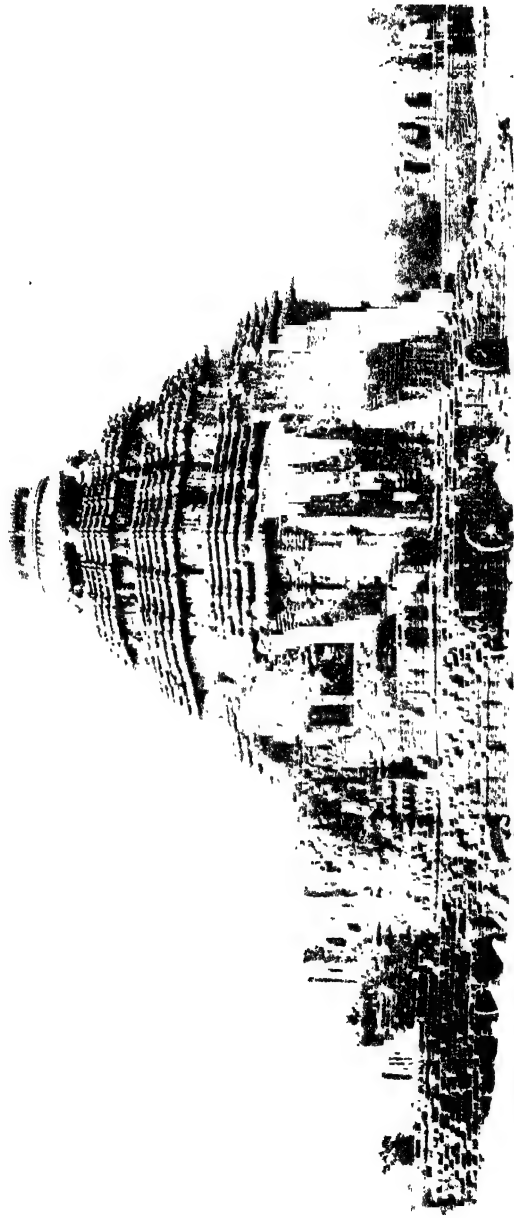
XCII. *Gainthiāla*

The *Rekha* and *Bhadra* are joined to each other in a very intimate manner. The junction between the two is called the *gainthiāla*, which literally means a ceremonial knot tied between the garments of the bride and the bridegroom during the marriage ceremony. According to the traditional view, the *Rekha* being male and the *Bhadra* female, they should be joined to each other like man and wife in a state of sexual union. There is nothing in the *śilpasāstras* however to support the above view.

The following passage occurs in the *śilpasāstras* with reference to the *gainthiāla*.



Rajarani Temple Bhubaneswar



Bhadra *doul* at Konarak, Puri

(छ) गइठिआल ६ आङ्गुल दुइ पा १० पछ । (१४६ पृः)

The *gainfhiāla* is $9\frac{1}{2}$ ān. set back.

XCIII. Relation between the Rekha and the Bhadra

(क) रेखर पिष्ट द्विघ ३६ आंगुल ॥ प्रति चालिसि आंगुल ४० ॥ तहि आगे भद्रपिष्ट द्विघ बइआलिसि आंगुल ४२ ॥ प्रति चउरालिसि आङ्गुल ४४ ॥ गाए दुइ दउलर पिष्ट समुचा होइ द्रोघ अठत्तरि आङ्गुल ७८ ॥ (१२५-६)

a. The *pisṭa* of the Rekha is 36 ān. long and 40 broad. In front of that, the *pisṭa* of the Bhadra is 42 ān. long and 44 broad. The total length of the *pisṭas* of the two temples is therefore 78 ān.

(क) रेखगर्भकु ॥ भद्रगर्भ कोडि २० (१३८ पृः)

रेखमभ आंगुल १६ भद्रमभ होइब कोडिए आंगुल २० (१५१, १५५ पृः)

(ख) रेखगर्भ ६ (१६ ?) । आंगुलकु भद्रर स गर्भ २० आंगुल । (२६ पृः)

(छ) रेखगभिकु भद्र गभि काटिए आ ४ करि (१५४ पृः)

b. If the *garbha* of the Rekha be 16 ān. long, that of the Bhadra should be 20 ān. long.

(क) रेखर बाड तिनि भागकु मुखशालि पीडा होइब ॥ (५२ पृः)

रेखर तिनि भाग उच्च भद्र करिब । (१६७ पृः)

c. The *piṭhā* of the *mukhasāli* should start from a level which is three-fourths of the *bāṭa* of the Rekha in height.

Another specification is given about the relation of the two temples in the following passages ; but it has not yet been possible to find out their correct meaning.

(ख) रेखमभालकु भद्रमभालकु दोली (बोली ?) सयचउदन १५४ भाग करिब । रेखगर्भरे करिब बतिस भाग ३२ कनाट परिछा तेईसि २३ भाग भखि-

रेन्देव ३४ भाग । नवग्रह आठ ८ भाग करिब । खम्ब सताइसि २७ भाग करिब । भद्रगभरे करिब ४० भाग । गाए १५४ सए चउवन भाग । रेख-ममालकु । भद्रममालकु बोलि दुइ काठी ६ आंगुल । (२१२ पृ:)

(छ) बड़ देउल मटालमृ सान देउल ३६ १ ॥ २॥=J (६ पृ:)

बड़ देउल उच्च ममालरु सान देउल छतिसि आंगुल ३६ १ । २॥=J दश शरि । (१२१ पृ:)

XCIV. Meaning of term 'gama'

The term *gamā* has been used in connection with the junction between the Rekha and the Bhadra, but the meaning of it is still obscure. The *silpins* of Lalitgiri however use the term to refer to the corbelled arch placed over the lintel; but that seems to be a wrong use of the term *gamā*.

(क) रेखमधार भद्रमधारकु गमामुख्य होइ होइब क्ष ३६ आङ्गुल । हातकु दोइ आङ्गुल गमा ॥ (पृ: ३५)

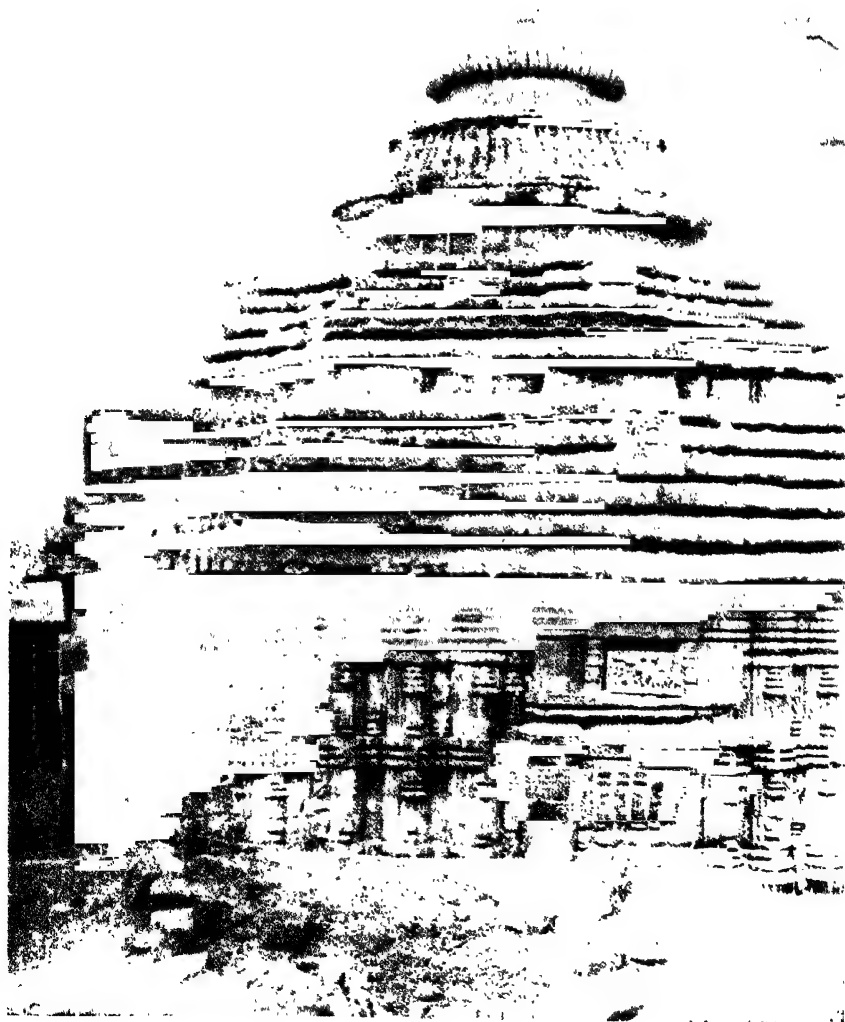
मुखसालि मधार ६ आङ्गुल लेखाए १८ आङ्गुल गमा २ आङ्गुल गाए ३६ आङ्गुल । (४० पृ:)

(छ) गमा चारि आङ्गुल दुइ पा १० । (१४६ पृ:)

गमा चउवनभाग (१६३ पृ:)

XCV. Classification of Bhadra temples

As a rule, the topmost *piṭhā* in the *ganḍī* of a Bhadra temple is half in length to the lowermost one. If the temple be of large size, it might require a considerable number of *piṭhās* to bring this about. An unbroken series of *piṭhās* does not present a good appearance. In such cases, therefore, *piṭhās* are grouped into a number of *poṭālas*,



each of which consists of 5 or more *piṭhās*. The *poṭālas* are separated from one another by short heights of vertical wall called *kāñṭi*.

As the *rāhā* projects forward, its upper half, or part of that, is replaced by a miniature Bhadra *mastaka*, with the *ghanṭā* and *kalasa* complete. Accordingly, in a Bhadra having one *poṭāla*, there would be 4 small *ghanṭās* in the *ganḍi* besides the regular one at the top. It is therefore called *panchaghanṭā* or the one having 5 *ghanṭās*. A Bhadra having two *poṭālas* will similarly have 9 *ghanṭās* and would be called *nabaghanṭā*. A Bhadra might also be *trayodasa-ghanṭā* if it has three *poṭālas*, as in the temple of Konārak.

XVII. The Bhadra Temple

Specification of different examples

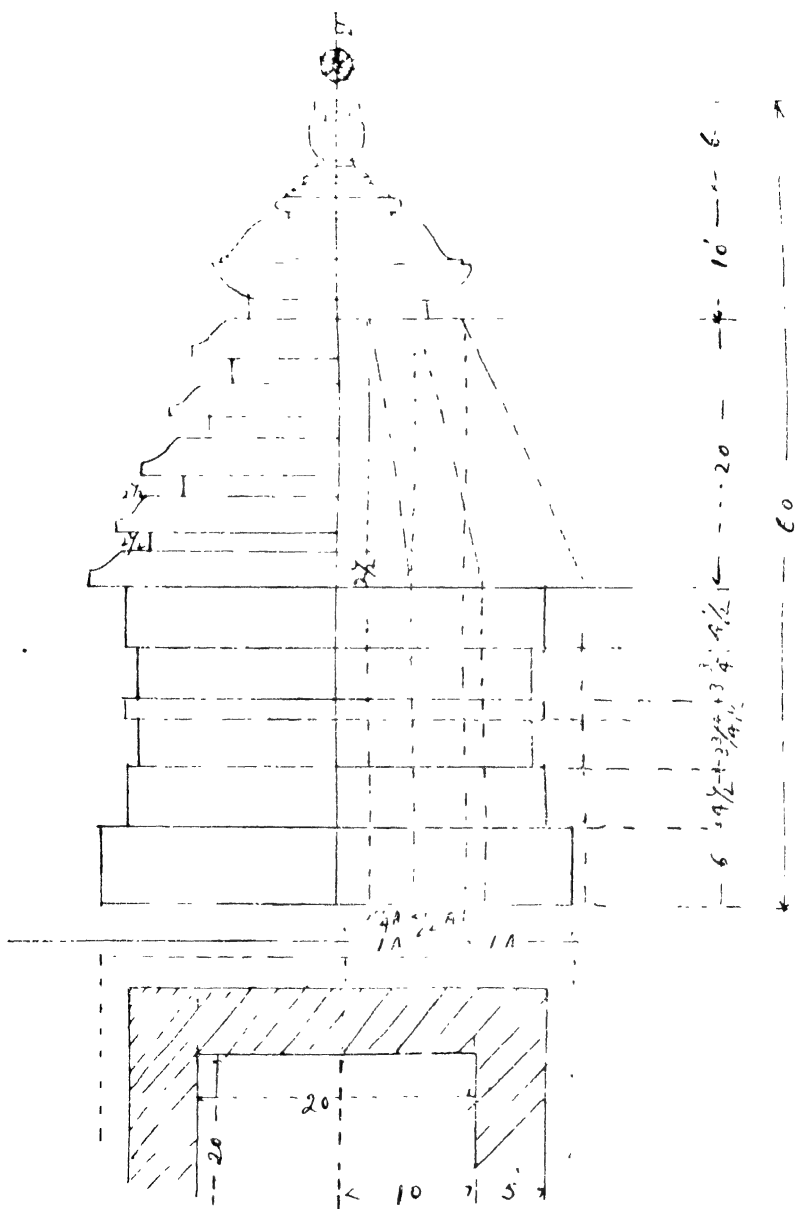
XCVI. We find reference to the following Bhadra temples in the Śilpasāstras :

Bhadra, Mahā Bhadra, Bijayā Bhadra, Nalini Bhadra, Medinibijaya, Mahādraviṛā, Kesari and Kesara.

1. BHADRA :

(क) भद्रभाग हाथ १६ अंगुल ग्रभकु बाड़ वहल ८ बाड़ उच्च १६ पिड़ा उच्च पोटल ८ काण्टि ॥० दुतिअ पोटल वेक ॥० पा आहि उच्च १॥० मेलाण २ घण्टा उच्च ३ मारिब ३ वेक पाए अएला दुइ पा ॥० कपुरि ॥० कलस छ ६ पिड़ा मेलाण दुइ २ लेखाए ४॥० भूमि जाणिमा पिष्ठभूमि पाभागकु भू २ जांच ३ बांधणा ४ ए उपरजाङ्ग ५ वरण ६ प्रथम पोटोल काण्ठी १ दुतिअ पोटोल ७ वेक ३ स्नाहि ६ घण्टा ५ काण्टि २ अला चा ४ एहाकु भद्रभाग बोलि ॥५३॥ भद्र भा ३४ रथक ६ सिखर ६४ भूमि २० वेदिपिष्ठ (रथक) ३-३-४-३-४ (मेलाण) २-१-॥०-१० (११३ पृ:)

If the *garbha* of the Bhadra be 16 ān. in length, its walls should be 8 ān. thick (i. e. each wall should be 4 ān. thick, giving a total of 8 ān. for the two sides). The *bāṛa* should be 16 ān. high, the *srāhi* should be $1\frac{1}{2}$ ān. high, with a projection of 2 ān. outwards. The *ghanṭā* is 3 ān. high, its batter being 3 ān. The *beki* is $\frac{1}{4}$, *amlā* $\frac{1}{2}$, *khapuri* $\frac{1}{2}$ and the *kalasa* 6 ān. The projection of the *piṭhā* (from the *bāṛa*) is 2 ān. on each side, i. e. 4 ān. in all. Now (these are) the *bhumis* : *pisṭa*, *pābhāga* 2nd., *jāṅgha* 3rd., *bāndhanā* 4th., the *upar jāṅgha* 5th.,



The Rhadza Temple S XCVI

the *baranda* 6th., the first *poṭala*, the *kāñfi*, the second *poṭala*., *beki*, *srāhi ghañṭā*., *kāñfi*, *amlā*. This is called the specification of the Bhadra temple. (It should be set upon a Bedi *piṣṭa*.)

The Bhadra consists of 34 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*. The *rathakas* are in the ratio of 3-3-4-3-4, their projections being $2-1\frac{1}{2}-1\frac{1}{4}$ ān.

(क) भद्रभाग ३४ रथक ९ सिखर चउसठि ६४ भूमि कोड़िए २० वेदिपिष्ट
(रथक) ३-३-४-३-४ (मेलण) २-१॥०-१-॥० भद्ररे सिखर जहि बसिब ताहा
जानिमा आग राहा मध्यरे पिड़ारे सिखरे एहि राहा दुइ कणरे दुइ सिखर गाए
तिनि सिखर ३ आर राहा मध्यरे सिखरे गाए सिखर गाए सिखर छ ६ अनुराहा-
कणे सिखरे अनुरथ कणे सिखरे परिरथ मध्यरे सिखर कनिक कणे सिखर ।
अनुराहा अनुरथ । परिरथ सबु कउ मध्यरे सिखर बहइ । केमन्त होइँ बसइ
ता जानिमा ॥ प्रथम पोटोल पाञ्च पिड़ा कले तिनि पिड़ा वेकत्ताहिघण्टा करिब ॥
ए भद्रकुं (× × ×) पादे मर्हित ॥ भूमूत वा. काम अं । अर्थ वाड़पर जलन्तर ॥
कलन्तर बिससत । भद्रभाग समापत ॥ (१७३-४ पृ:)

The Bhadra consists of 34 *bhāgas*, 9 *rathakas*, 64 *sikharas* and 20 *bhumis*. The *rathakas* are in the ratio of 3-3-4-3-4, their projections being $2-1\frac{1}{2}-1\frac{3}{4}$ ān. Now, we are to know where the *sikharas* should be disposed in the body of the Bhadra. In the *rāhā*, in front, there should be a *sikhara* set upon the *piṭhās*. At the corners of the *rāhā*, there should be two *sikharas* making a total of three for the *rāhā*. In the other *rāhā*, (that one on the opposite side ?), there should be similarly 3 *sikharas*; making a total of 6 *sikharas* for the *rāhās*. At the corners of the *anuratha*, *anurāhā* and *kanika*, there should also be *sikharas*. A *sikhara* should be placed in the middle

of the *pariratha*. The *anurāhā*, *anuratha*, *pariratha*, should bear *sikharas* in the middle. Now, we are to know how they should be disposed. If the first *poṭāla* consist of 5 *piṭhās*, then the *beki-srāhi-ghanṭa* should be equal to 3 *piṭhās* in height (this is evidently with reference to the miniature *piṭha-mastaka* to be set in the *ganḍī*).

(क) (श्रीवच्छण्डसाल समापत ॥ एथिकि पञ्चुघण्टा भद्र करिव । जेमन्त ताहा जाणिमा ॥ रेखग्रभ आंगुल १६ भद्रग्रभ होइव कोड़िए आंगुल २०) गहा अनुराहार होइव नपा २।० लेखाए चारि आङ्गुल ४॥० कनिककु कनिक नम्ब होइव ३५॥० आङ्गुल दुइ पा ॥ एथिकि दुइ पाटोल उच्च होइव को २० आंगुल पिडा मेलाण अढाइ आंगुल २॥० पिडा उच्च अढाइ आंगुल पिडा मारिव अढाइ आंगुल २॥० प्रथम पोटोल उच्च २० काण्ठ देढ़ आंगुल १॥० पिडा उच्च सा ७ वेक उच देढ़ आ १॥० आहि उच्च २ मेलाण अढाइ २॥० घण्टा उच्च ४ वेक उच्च ॥० मेलाण १ कपुरि उच्च १ (मारि)व आंगुले १ कलस ६॥॥ एथिकि बाड़ उच्च होइव अठर १८ दुइ पाटोल २० आहि घण्टा वेक अला कपुरि होइ १४ गाए एते पदकु आगु ५४॥० ल दुइ पा ॥ पिडा उच्च १० काण्ठ १॥० उपर पोटोल... गाए आंगुल १८॥० कु दुइ भा ॥ भूपिडा छाड़िव ६॥० कनिकर ४॥० अनुरथर छाड़िव तहिँरु अघ दुइ आंगुल पाञ्च सुता २॥॥॥ दुइ आंगुल पाञ्चसुता २॥॥॥ राहार छाड़िव । पञ्चुघण्टा न कले कनिकर जेते छिड़िव तहिँ अघ छिड़िव अनुरथर राहार तहिँरु अघ काखमानङ्कु छिड़िव ॥ (१५१-२ पृ:)

(Thus end the specifications of the Sribachha Khandasāla. To this should be added a *panchaghanṭā* Bhadra. How, that one is to know. As the *garbha* of the *Rekha* is 16 ān. long, that of the *Bhadra* should be 20 ān. long. Each of the *rāhā* and *anurāhā* should be $2\frac{1}{4}$ ān. wide, making the total $4\frac{1}{2}$ ān. The length from *kanika* to *kanika* should be $35\frac{1}{2}$ ān. (in the *ganḍī* perhaps). In this temple, the two *paṭālas* should be 20 ān. high. The projection of

the *piṭhā* from the *bāṛa* should be $2\frac{1}{2}$ ān.. Each *piṭhā* is $2\frac{1}{2}$ ān. high and its batter is $2\frac{1}{2}$ ān.. The *kāñfi* is $1\frac{1}{2}$ ān.. The *piṭhās* are 7 (in number). The *beki* is $1\frac{1}{2}$ ān. high, the *srāhi* 2, with a projection of $2\frac{1}{2}$ ān.. The *ghanḥā* is 4 ān.. The *beki* (below the *amlā*) is $\frac{1}{2}$... (the projection of the *amlā* is) 1 ān.. The *khapuri* above is 1 ān. high, with a batter of 1 ān.. The *kalasa* is 6 ān. high.

(In this temple) the *bāṛa* is 18 ān., the two *poṣalas* 20, the *srāhi*, *ghanḥā*, *beki*, *amlā* and *khapuri* 14 ; the total of these items being $54\frac{1}{2}$ ān.. (In the *ganḍi*, which consists of two *poṣalas*, it is said that) the *piṭhās* (constituting the first *poṣala*) should be 10 ān. high ; the *kāñfi* $1\frac{1}{2}$, the upper *poṣala* . . . , the sum of the two being $18\frac{1}{2}$ ān.. The *kanika paga* should have a batter of $4\frac{1}{2}$ ān., that of the *anuratha* being half i. e. 2 ān..

The batter of the *rāhā* should also be 2 ān.. If the temple be not made *panchaghanḥā* (i. e. if no miniature *ghanḥās* are set upon the *ganḍi*), then the batter of the *anuratha* should be half that of the *kanika* ; while that of the *rāhā* should be half of that of the *anuratha*.

(ख) (रेखगर्भ ६। आंगुलकु भद्ररस गर्भ २० आंगुल ।) पिंडा भा ४॥० याँघ आ ३॥० । बन्धन आ १॥० उपर याँघ आ ३॥० वरण आ ४॥० कनीककु कनीक हुअइ आ २ आउ आ ७ पिंडा दुइ पोटल हेव आ १० कुल । वेक उंच होइव आ १॥० श्रीहरि बहल होइव आ १॥० । मेलान होइव आ २ कुल । श्रीहरिकी पछ होइव घाट ॥२० घण्टा उच्च होइव आ ३ कुल । घटा उच्च होइव ॥० बीर केदार अल्ल बहल हेव आ १ । मेलान होइव पान्च पा १॥० ॥ अलाकु छाडी कपुरि वसिब आंगु १ ले । भद्रकु कलस होइव । उच्च खुरामध्य होइव आ ६॥० कनीककु कनीक होइव येते । तहिर अर्ध होइव । उपरे पोटल कनीककु कनीक । भद्रर

भाग समाप्त । पञ्चवट कले काखुजे कटाइव । राहाकु तेतेक कटाइव
(२६-३० पृ:)

If the *garbha* of the *Rekha* be (1) 6, then that of the *Bhadra* is 20. The *pābhāga* should be $4\frac{1}{2}$, *jāṅgha* $3\frac{3}{4}$, *bāndhanā* $1\frac{1}{2}$, *upar jāṅgha* $3\frac{3}{4}$, *barandā* $4\frac{1}{2}$. From *kanikā* to *kanikā* the length will be (There should be) 7 *piṭhās*. The two *poṭalas* will be 10 ān. high (?). The *beki* is $1\frac{1}{2}$ ān. high ; the *srāhi* $1\frac{1}{2}$. Its projection will be 2 ān.. The *ghanṭā* should be set back $\frac{5}{8}$ ān. from the edge of the *srāhi*. The *ghanṭa* should be 3 ān. high. ; the *amlā* should be 1 ān. high, its projection being $1\frac{1}{4}$ ān.. The *khapuri* should be set back 1 ān. from the edge of the *amlā*. There should be a *kalasa* for the *Bhadra* (set upon the *khapuri*). Its height, including that of the *pūda* (which is here called the *khurā*) should be $6\frac{3}{4}$ ān..

The length (of the *ganḍi* from) *kanika* to *kanika* at the top of the *poṭala* should be half the length from *kanika* to *kanika* at the base. Thus ends the specification of the *Bhadra*. If the temple is of the *panchaghanṭā* type then the batter of the *rāhā* should be equal to the batter of the sides (i. e. the *kanika* ?).

2. A detailed specification is also given for the *ganḍi* of the *Bhadra* as follows :

* भद्रगर्भ हात वार आङ्गुलकु प्रथम पिढ़ कनिक हा ७।१२ वार आङ्गुल ।
दुतीय पिढ़ कनिककु हा ७।४ चारि आंगुलकु । चारि सुता । मेलण आ
२।।३० सुता । वहल आ ६।३ कुल । ॥ सुता ॥ तृतीय पिढ़ा कनिककु । कनिक
हा ६।१० दस आङ्गुल । वहल आ ५।।० सुता अधे । मेलण आ ६।।० सुता ।
चतुर्थ पिढ़ा कनिककु । कनिक हा ६।३ कु । दस सुता अधये । मेलण आ
२।० पाप ॥ षष्ठ पिढ़ा कनिककु कनिक हा ५।७ पाप । वहल आ ५।१० देढ़

सुता । मेलाण २॥३० सुता । सप्तम पिडा कनिककु कनिक हा ५१ सुता । वहल
 आ ४॥१० सुता । मेलाण आ २॥१० सुता । अष्टम पिडाकु कनिक हा ४१२
 आंगुल वहल आ ४॥१० सुता । मेलाण आ २॥० पाए ॥ नवम पिडा कनिककु
 कनिका हा ४१६ आंगुल ॥२० सुता अथे । मेलाण आ २॥२० दशम पिडा
 कनिककु कनिक हा ४ थे दुइ आंगुला दुइ सुता । वह आ ४ सुताए । अथे ॥
 एकादशम पिडा कनिककु ॥ कनिक हा ३१३ आङ्गु अथे । वहल अ १३ सुता
 अथे । मेलाण आ ३॥६ सुता । अथे । मेलाण आ १ वार सुता । त्रयोदस
 पिडा कनिककु ॥ कनिक हा ३४ दस सुता ॥ वहल आ ३ पाञ्चसुता अथे ।
 मेलाण आ १॥० पिडा मुहण्टाकु वेक पछ हेव । तेर आंगुल सुता । वेक वहल
 हेव आ ४ अथे । श्रीहि वहल आ ५ दस सुता । घण्टा महुण्टो पछ हेव ।
 आ × ले वहल न पा १०। (२०६-१२ पृः)

In the case of a Bhadra having a *garbha* equal to *hāta* and 12 *āṅgulas* in length, the first *piṭhā*, from *kanika* to *kanika*, should be 7 *hātās* 12 *āṅgulas* long. The second *piṭhā* should be 7 *hātās* 4 *āṅgulas* 4 *sutās* in length ; its projection being 2 *ān.* 15 *su.*, its height being $6\frac{1}{2}$ *ān.* The third *piṭhā* is 6 *hā.* 10 *ān.*, and 5 *ān.* 13 *su.* thick. The projection is $6\frac{3}{4}$ *ān.* ($2\frac{3}{4}$?). The fourth *piṭhā* is 6 *hā.* 3 *ān.* $10\frac{1}{2}$ *su.* Its projection is $2\frac{1}{2}$ *ān.* The sixth *piṭhā* is 5 *hā.* $7\frac{1}{4}$ *ān.* It is 5 *hā.* $1\frac{1}{2}$ *su.* in thickness. Its projection is 2 *ān.* 11 *su.* The seventh *piṭhā* is 5 *hā.* 1 *su.* in length ; the thickness being 4 *ān.* 13 *su.* and the projection 2 *ān.* 5 *su.* The eighth *piṭhā* is 4 *hā.* 12 *ān.* long, 4 *ān.* 13 *su.* thick and has a projection of $2\frac{1}{4}$ *ān.* The ninth *piṭhā* is 4 *hā.* 6 *ān.* 10 *su.* long, and has a projection of 2 *ān.* 6 *su.* The tenth *piṭhā* is 4 *hā.* 2 *ān.* 2 *su.* long, 1 *ān.* $4\frac{1}{2}$ *su.* (?) thick. The eleventh *piṭhā* is 3 *hā.* $13\frac{1}{2}$ *ān.* long, X *ān.* and $13\frac{1}{2}$ *su.* thick, and its projection is 2 *ān.* The twelfth *piṭhā* is 3 *hā.* 8 *ān.* 2 *su.*

long, 3 ān. $9\frac{1}{2}$ su. broad and it has a projection of 1 ān. 12 su.. The thirteenth *piṛhā* is 3 hā. 4 ān. 10 su., the thickness being 3 ān. $5\frac{1}{2}$ su.. The projection is $1\frac{1}{2}$ ān..

The *beki* should be 13 ān. 1 su. (?) set back from the *muhanṭi* of the *piṛhā*. The *beki* should be $4\frac{1}{2}$ ān.. The *srāhi* is 5 ān. 10 su. high.

2. MAHABHADRA :

(क) मैथं क्षेते तदावास्तु तत्रकाल वेवस्तना । गोरथ गुणासेन । तत्र अर्द्धे उपरथो भवेत् । उपरथो वेद आसन । अनुरथ युग्यभागेक । कुन्तपिण्डमिदमो-
थकि परोथो भवेत् । उपरोथो वसुभागेन तदूर्ध्वो अनुरथ भवेत् । कोणपिण्ड एव
कृज प्रसाद महाभद्र नाम । चतुषष्टि शिखराणि च । यसे देसे प्रसादेक राज
सफल भवेत् । प्रसाद महाभद्र समापत् ।०। (६० पृ:)

माहाभद्र भाग ग्रभ काठि आङ्गुले १६ बाड़ ॥ पिष्ठ ६ बाड़ आङ्गुल ६॥
वेक ॥ श्रीहि उच्च २ आङ्गुल मेलाए २ए उपरे घण्टा उच्च ४ घण्टा वेक पाए
अएला उच्च ॥ कपुरि उच्च ॥ मरिच ॥ कलस उच्च पा ५ ए घटणाकु बुम्भि
करि गढ़िव ॥ राहा अनुरथ बाहार होइव आठ आंगुल ८ ॥ (११२ पृ:)

The Mahābhadrā has a *garbha* equal to 16 ān. in length. The *pisṭa* is 6 ān., the *bāṭa* $6\frac{1}{2}$ (?) the *beki* is $\frac{3}{4}$; the *srāhi* 2, with a projection of 2 ān.. On it is the *ghanṭā* 4 ān. high. The *beki* is $\frac{1}{4}$; the *amlā*, $\frac{3}{4}$, the *khapuri* $\frac{3}{4}$ with a batter equal to $\frac{3}{4}$ ān.. The *kalasa* is 5 ān. high. Get at the meaning of these specifications fully and then build (the temple). The *rāhā* and the *anuratha* should project 8 ān. (?) The *goratha* should be 6, the *uparatha* half of that (again, the *uparatha* is said to be equal to 4), the *anuratha* 2, the *pariratha*. (It is said again that the *uparatha* is 4, the *anuratha* half of that). There should be 64 *śikharas*.

3. BIJAYABHADRA :

According to () and () the Bijayābhadrā should be used with the following Rekha temples, Ratnasāra, Duipadma and Mahā Meru

(क) (with reference to Ratnasāra) आगरे विजयाभद्र करिब ।
भद्रभाग ३४ (११५ पृ:)

In front (of the Ratnasāra) build the Bijayābhadrā. It has 34 *bhāgas*.

(क) (with reference to the Duipadma) विजयाभद्र करिब सेइ सप्तरथ । भद्र कले तिनि पोटल करिब । ए नारदवचन । श्री । (१३७ पृ:)

(In front of the Duipadma) build the *Bijayābhadrā* temple, which should be of the *saptaratha* type. In this Bhadrā, make three *poṭalas* (in the *gaṇḍī*). This is the saying of Nārada.

(छ) · (रथक) १॥०-१॥१॥०-२ (मेलण) २-० विजयभद्र बोलि एहाकु (२१७ पृ:)

This is called the Bijayābhadrā. The ratio of the *rathakas* is $1\frac{1}{2}$ - $1\frac{3}{4}$ -2 and their projections are 2—0 ān..

याति रेख एहाकु विययभद्र (२२४ पृ:)

With reference to the Mahā-Meru, it is said it is of the Rekha type and with it there should be the Bijayābhadrā temple.

4. KESARI (?) :

It is doubtful if the following temple is of the Bhadrā type ; for, in connection with its details, the term *rekhaṅgūṇāghāṭa* has also been used. We have therefore left the passages as they stand, without being able to come to any definite conclusion regarding its form.

(ख) हाथक गर्भ । भूदरण । वरण्डी । पाटी करिब सुतारे १॥० सुता केशरि भाग ॥ श्लोकः ॥ सुता जेते मध्यस्थाने चतुर्दशवेतं ॥ १४ । देभाग अनु-रथए ॥५॥ मध्ये च रस अंसेन ॥६॥ केशरिभाग चतुर्दशय ॥ १४॥ (६५ पृः)

केसरि भा ११ रथक भा ५ गण्डि श्रीहो पिडा सिखर भा ४० रेख उवाघाट भा ४ यातारे भदर सिखर भा २० उपर भा २० (रथक) १॥०-२-२ (१८१ पृः)

(छ) केसर भाग ११ रथक ५ घण्टा आहि पिडा सिखर परे बहइ ४० तल पोटरले २७ (२२० पृः)

The Kesari consists of 14 *bhāgas*, the middle (*rāhā* ?) is formed by 6 parts, the *anuratha* by 5 (?).

The Kesari is formed of 11 *bhāgas*, 5 *rathakas* . . . the *ghanṭā*, *srāhi*, *piṭhā* . . . it will bear 40 *sikharas*. In the lower *poṭala*, 27

5. NALINIBHADRA :

(१) शुद्धक्षेत्रे चतुर्गुणे । १८ । अष्टादश विभर्जिते । कैनासा रसाधेन १॥० ॥ ऋतुअसंकोणपिण्डका ॥६॥ खुरकुम्भजङ्घास्यात् अवध्या न वरण्डका उभय भार-अकिन्ति । विचित्र कर्मभाषित । दिपाकार सिखरे ८ । चत्रुदिक्षु समतत । प्रसाद नलनिभद्र सकत वैष्णवि विप्रयः । नलनीभद्र सा । (६३ पृः)

एहाकु नाराणिभद बोलि (१५६ पृः)

नलनीभद्र पृष्ठ उच्च छ आंगुल ६ ॥ एहा खुरपिष्ट करिब । × × × । पिष्टकु बाड़ (पछ ?) होइब दुइ आंगुल २ । बाड़ पाभाग उच्च चारि आङ्गुल तिनि पा ४ ॥० । एहा पाञ्चकाम करिब । खुरा करिब मुचुलि समेधे होइ आङ्गुले छ सुता १॥० । कलस करिब आंगुले दुइ सुता १॥० । पटा करिब वार सुता ॥० । कणि करिब वार सुता ॥० । वसन्त करिब वार सुता ॥० । गाए पाञ्च-कमकु उच्च चारि आङ्गुल तिनि पा ४ ॥०

तलजांघ तिनि आंगुल तिनि पा ३ ॥० । एतहिँ खाखरमुण्डी करिब ।

बान्धण आंगुले तिनि पा १ ॥० । एथि तिनि कम करिब ॥ वरण्ड न सुता

॥-। गाए (पाए)। नोलि न सुता पाए ॥-। (ए दस कम निकर सात सुता ॥३॥ निकर ॥॥ ॥) वसन्त न सुता पाए ॥२० ॥

उपरजांघ तिनि आंगुल तिनि पा ३॥॥। एथि पिड़ा मुण्ड करिब। वरद चारि आंगुल तिनि पा ४॥॥ उच्च। एथि दसकम करिब १५। दसकम सरि वहल। प्रथमे वरण्डी सात सुता दुइ पा ॥३॥१०। फेणि करिब दस सुता दुइ पा ॥२॥१०। पटा करिब दस सुता दुइ पा ॥२॥१०। कणि करिब दस सुता दुइ पा ॥२॥१०। नोलि करिब दस सुता दुइ पा ॥२॥१०। पटा (क)रिब दस सुता दुइ पा ॥२॥१०। शेनि करिब दस सुता दुइ पा ॥२॥१०। कणि करिब दस सुता दुइ पा सुतारे ॥२॥१०। नोलि करिब दस सुता दुइ पा सुतारे ॥२॥१०। वसन्त करिब एगार सुता दुइ पा सुतारे ॥३॥१०। श्री। गाए वाड़ जांघ अठर आंगुल तिनि पा उच्च १८॥०।

गण्डि पाञ्च पिड़ाकु उच्च कोड़िए आंगुल २०। पिड़ा मेलण दुइ आंगुल नेखाए दुइ आङ्कुल चारि आङ्कुल ४।५। प्रथम पिड़ा उच्च चारि आंगुल पाए ४।०। एथि भितरु काण्ठि दुइ पा। काण्ठि पुराई मारेणि मारिब चारि आङ्कुल पाए ४।०। प्रथम पिड़ाकु दुतिय पीड़ पछ होइब दुइ आंगुल २। दुतिय पीड़ा उच्च होइब चारि आंगुल ४। एथि भितरु काण्ठि दुइ पा ॥०। काण्ठि सरिकि मारेणि तिनि आंगुल दुइ पा ३॥०। दुतिय पिड़ाकु तृतिय पिड़ा पछ सात पा १॥॥०। तृतिया पिड़ा उच्च तिनि आंगुल तिनि पा ३॥॥०। बड़ काण्ठि उच्च आङ्कुले १। काण्ठि सरिकि मारेणि मरिब पाञ्च आंगुल ५। तृतिय पीड़ाकु चतुर्थ पिड़ा पछ होइब देड़ आंगुल १॥०। पिड़ा उच्च होइब तिनि आंगुल दुइ पा ३॥०। एथि भितरु काण्ठि दुइ पा। काण्ठि सरिकि मारेणि मरिब चारि आङ्कुल दुइ पा ४।०। चतुर्थ पिड़ाकु पञ्चम पिड़ पछ होइब दुइ आंगुल २। पिड़ा उच्च तिनि आंगुल दुइ पा ३॥०। मारेणी मारिब तिनि आंगुल तिनि पा ३॥॥०।

तहिङ्कि वेक पछ होइब तिनि आङ्कुल पाए ३०।४। वेक उच्च तिनि आंगुल दुइ पा त्रिपाटि पुगई। सढ़ई उच्च तिनि आङ्कुल तिनि पा ३॥॥०। सढ़ई मेलण तिनि आंगुल आंगुल तिनि पा ३॥॥०। सढ़ई कि कपुरि मुहुटा पछ तिनि पा ॥॥०।

मुहुटा उच्च तिनि पा ॥०। कपुरि मुहुटा पुराई अढ़ाई आङ्गुल २॥०। कपुरि मरिब मुहुटा सरिकि नअ पा २।०। डोरि मोठ दुइ पा ॥०। ए उपरे कपुरि उच्च देढ़ आङ्गुल १॥०। कपुरि मरिब सात पा १॥०।

अला काण्ठी पछ होइव दुइ पा ॥०। काण्ठी उच्च दुइ पा ॥०। अला मोठ आङ्गुले १। अला मेलण पाञ्च पा १।०। अलाकु कपुरि मुहा पछ तिनि पा ॥०। कपुरि मुहुटा सुधा उच्च पाञ्च पा १।०। मुहुटा सरिकि कपुरि मरिब सात पा १॥०।

कपुरिकि कलसपाद पछ पाञ्च पा १।०। कलसपाद उच्च पाञ्च पा १।०। ए बाहारे मुचुलि पाए ॥०। कलस दमा उच्च नअ पा २।०। डोरि पाए ॥०। चाङ्गुडा उच्च अढ़ाई आङ्गुल २॥०। घड़ि आङ्गुले उच्च १। कलस मोठ छ आङ्गुल ६।

भद्र एते कामकु उच्च तिनि हात तिनि पा। सोल आङ्गुल हाथमे सोल आङ्गुल हाथे। श्री × × १४३८६१२३४। श्री ॥०॥०॥ (१२६-३२ पृः)

The Nalinibhadra consists of 18 *bhāgas*, the *kainasā* being 3 (half of six).....

'This is called the Nalinibhadra.....

The *pisṭa* of the Nalinibhadra is 6 ān. high. It should be a Khura *pisṭa*...From the *pisṭa*, the *bāṛa* should be set back 2 ān.. In the *bāṛa*, the *pābhāga* is $4\frac{3}{4}$ ān.. The *pābhāga* should consist of five mouldings, the *khurā*, including *muchuli*, is 1 ān. 6 su. ; the *kalasa*, 1 an. 2 su., the *paṭā*, 12su., the *kaṇi* 12 su., the *basanta* 12 su.. The sum of the five mouldings in the *pābhāga* is thus $4\frac{3}{4}$ ān..

The *talajāngha* is $3\frac{3}{4}$ ān.. In it should be placed *khākharā mundaṣi*.

The *bāndhana* is $1\frac{3}{4}$ ān. high, and is formed of three mouldings. The *barandī* is $9\frac{1}{4}$ su., the *noli* 9 su. and the *basanta* $9\frac{1}{4}$ su....

The *upar jāngha* is $3\frac{3}{4}$ ān.. In it place a *piṭhū-mundī*.

The *baranda* is $4\frac{3}{4}$ in height. In it there should be ten mouldings. The ten mouldings are of equal height. At first comes the *barandī*, which is $7\frac{1}{2}$ su., the *phenī* is $10\frac{1}{2}$ su., the *paṭā* is $10\frac{1}{2}$ su., the *kaṇṭī* is $10\frac{1}{2}$ su., the *noli* is $10\frac{1}{2}$ su., the *paṭā* is $10\frac{1}{2}$ su., the *noli* is $10\frac{1}{2}$ su., the *kaṇṭī* is $10\frac{1}{2}$ su., the *noli* is $10\frac{1}{2}$ su., the *basanfa* is $11\frac{1}{2}$ su.. the total height of the *bāṛa* (including the *jāṅgha*) is $18\frac{3}{4}$ ān..

The *ganḍī* which consists of five *piṭhās* is 20ān. high. The Projection of the *piṭhās* from the *bāṛa* is 2 ān. on each side. The first *piṭhā* is $4\frac{1}{4}$ ān. high (including the *kānṭī*, which is $\frac{1}{2}$ ān.). The batter is $4\frac{1}{4}$ ān.. The second *piṭhā* is set back 2 ān., from the (edge of the) first. The second *piṭhā* is 4 ān. high, including the *kānṭī* which is $\frac{1}{2}$ ān.. The batter up to the base of the *kānṭī* is $3\frac{1}{2}$ ān.. The third *piṭhā* is $3\frac{3}{4}$ ān. high. The big *kānṭī* (which follows now) is 1 ān., in height. The batter up to the *kānṭī* is 5 (?) ān.. The fourth *piṭhā* is set back $1\frac{1}{2}$ ān. from the third. The *piṭhā* should be $3\frac{1}{2}$ ān. high. This height includes that of the *kānṭī*, which is $\frac{1}{2}$ ān. high. The batter is $4\frac{1}{2}$ ān.. The fifth *piṭhā* is set back 2 ān. from the fourth. The fifth *piṭhā* is $3\frac{1}{2}$ ān. high, and its batter is $3\frac{3}{4}$ ān..

From that, the *bekī* should be set back $3\frac{1}{4}$ ān.. The *bekī*, including the *tripāṭis*, is $3\frac{1}{2}$ ān. high. The *srāhi* is $3\frac{3}{4}$ ān. high. Its projection is $3\frac{3}{4}$ ān.. The *muhānṭī* of the *khapuri* is $\frac{3}{4}$ ān. behind the edge of the *srāhi*. The *muhānṭī* is $\frac{3}{4}$ ān. high. The height of the *khapuri*, including that of the *muhānṭī*, is $2\frac{1}{2}$ ān.. The batter of the *khapuri* should be $2\frac{1}{4}$ ān.. The *ḍorī* is $\frac{1}{2}$ ān.. Placed upon it, the *khapuri* is $1\frac{1}{2}$ ān. high, and its batter is $1\frac{3}{4}$ ān..

The *kāñfi* of the *amlā* is set back $\frac{1}{2}$ ān., its height being $\frac{1}{2}$ ān.. The height of the *amlā* is 1 ān., and its projection $1\frac{1}{4}$ ān.. From the *amlā*, the *muhāñfi* of the *khapuri* is set back $\frac{3}{4}$ ān.. The height of the *khapuri*, including that of the *muhāñfi*, is $1\frac{1}{4}$ ān.. The batter of the *khapuri* is $1\frac{3}{4}$ āngulas.

The *vāda* of the *kalasa* is set back $1\frac{1}{4}$ ān. from the *khapuri*, its height being $1\frac{1}{4}$ ān.. After this is the *muchuli*, which is $\frac{1}{4}$ ān. high. The *damā* of the *kalasa* is $2\frac{1}{4}$ ān., the *ḍori* $\frac{1}{4}$, the *chāngaṛā* $2\frac{1}{2}$. The *ghaṛi* is 1 ān. high ; thus bringing the total height of the *kalasa* to 6 ān..

The total height of the Bhadra is three and three-fourths of a cubit. . .

XVIII. The Khakhara Temple

XCVII. 1. DRAVIRA :

(क) द्रविड़ा वड़भिस्तथा । त्रिभिरथ सयुक्त । द्रविड़ा बड़भिभागि ।
श्री । श्री । द्रविड़ा प्रसाद समापत्त । श्री । (पृ: ६२)

द्रविभा ग्रभकाठि आंगुले १६ दिर्घ गर्भ ए प्रति वार १२ पा ५ जाङ्ग ८ केरा २
पाखुड़ा २ वरणिङ २ उभा १६ ए उपरे कान्धमुचुलि २ काठि दुइ पा ॥० ।
कलस २ काण्ठि पा ॥० खाखरामुहुटा आंगुल २ ॥ खाखरा ६ कलस चारि
आंगुल ४ कलस दुइ पाख दुइटा सिंघ करिष । गाए एते पदकु ५० बाड़ वहल ६॥
एहाकु भद्र नासि (=स्ति) । अनुरथरे सिखर ति तकु २४ राहारे प्रथमे मुण्डीए
लेखाए ४ सेहि तहु सिख ४ (१३५ पृ:)

The Dravirā and the Barabhi are *triratha*....

The length of the *garbha* of the Dravirā should be 16 ān. and the breadth 12 ān.. The *pābhūga* is 5, the *jāngha* 8, the *kerā* 2, the *pākhuṛā* 2, the *barandī* 2. The *ganḍī* is 16 ān.. On it is the 'muchuli at the shoulder,' which is 2 ān. in height. Then comes the *kāñfi* $1\frac{1}{2}$ ān. high. The *siāhi* (here the term *kalasa* has been used in this sense) is 2 ān., the *kanḍī* on it being $1\frac{1}{2}$ ān.. The *muhāñfi* of the *khākharā* is 2 ān. and the *khākharā* itself 6 ān. high. On it should be placed a *kalasa* 4 ān. high. On both sides of the *kalasa* there should be figures of lions. The total height of the temple is thus 50 ān.. The walls are 6 ān. thick (6 each, or 6 as the sum of two sides ?). This temple has no Bhadra. In the *anuratha*, there should be 24 *sikharas* ; in the *rāhā* 4, at the rate of 1 in each.

2. BARABHI :

(क) बड़भि गर्भ काठ आङ्गुले १६ प्रति १२ पिष्ट ६ पाभाग ६ दुइ जांच १० वरण्ड ६ पीड़ा २ गण्डी २० मुचुलि २ आहि २ खाखरा १० कलस ५ चमा छिड़िब २ वेदि नास्ति । मुचुलि सरिकि स्नाहि मेलान । स्नाहि सरिकि खाखरा मुहुटा । खाखरा छिड़िब अढ़ाइ आंगुल २॥० लेखाए पा ५ राहारे मुण्डोए नेखाए ४ अनुरथरे तिनि सिखर लेखाए २४ बड़भिभाग १० रथक पा ५ सिखर २४ मुण्डी ८ परिजङ्गपिष्ट ।

(रथक) २-१॥०-१॥० (मेलान) १॥-१॥० (१३४-५ पृः)

The *garbha* of the Barabhi is 16 ān. in length and 12 in breadth. The *pisṭa* is 6 ān., the *pābhāga* 6, the two *jānghas* 10, the *baranda* 6, the *piṭhā* 2, the *ganḍi* 20, the *muchuli* 2, the *srāhi* 2, the *khākharā* 10 and the *kalasa* 5 in height. The batter of the *ganḍi* is 2 ān.. There is no *bisama* in this temple.

The *srāhi* should project to a point which is vertically above the edge of the *muchuli*. The *muhānṭi* of the *khākharā* should be vertically above the edge of the *srāhi*. The batter of the *khākharā* is $2\frac{1}{2}$ ān. on each side.

In the four *rāhās*, there should be 4 *munḍis*, and in the *anurathas*, there should be 24 in all.

The Barabhi temple consists of 10 bhāgas. It is *pancharatha*. It has 24 *sikharas* and 8 *munḍis*. It should be placed upon the *Parijāngha pisṭa*. The ratio of the *rathakas* should be $2-1\frac{1}{2}-1\frac{1}{2}$ and their projections $1\frac{1}{2}-\frac{3}{4}$ ān..

3. KOSOLI :

(क) कोसोलि भाग ६० रथक ६ सिखर नास्ति रेख गुण खाखरा खाखर ५॥० (रथक) ५-५-८-८ (मेलान) ३(?) - १॥०-१॥०-१॥० (शेष पृष्ठा)

(ग) ए कासोल भाग ६० रथक ६ सिखर नास्ति रेखगुणाघाठ ३० (६८ पृः)
 कोसलिभाग ६० रथक ६ सिखर नास्ति रेखगुलखाखर (रथक) ५-५-४-६-६
 (मेलाण) २-१॥०-१॥०-१॥०-१॥०-१॥० (१८२ पृः)

कोसल भाग ६० रथक ६ सिखर नास्ति रेखगुण खाखर (रथक) १ (मेलाण)
 २-१-१॥०-१॥० (१८३ पृः)

कोसली भा १८ रथक भा ५ सिखर नास्ति रेखगुणीघाठ ४ (रथक)
 ३-३-२-३ (मेलाण) २-१-१॥० (२०२ पृः)

The Kosoli consists of 60 bhāgas, 9 rathakas. It has no sikharas. The rathakas are in the ratio of 5-5-4-6-6, their projections being $2-1-\frac{3}{4}-\frac{1}{2}$ ān..

XIX. Miscellaneous.

XCVIII. Lakshmi-dwāra

The main doorway of the temple is called the Lakshmi-dwara or the door of Lakshmi, the goddess of prosperity.

(छ) दुआर ओसार ४ उच्च आठ ८ (१२६ पृ:)

हार ओसार आ ४ उच्च आ ८ (१६३ पृ:)

The door should be 4 ān. wide and 8 in height (in the case of a temple of which the *garbha* is 16 ān. in length).

The term *parichhā* being obscure, it has not been possible to translate the following passages.

लक्ष्मीहार ओसार हरि चारि ४।० आङ्गुल पाए। कवाट परिछा उच्च करिब आ १०।८) विस्वा नवग्रह दुआरे उच्च १३।८) सोल आङ्गुल प्रमाणकु याणी दुआर करिब। सेही लक्ष्मीहार उच्च आठ आ ८। (८६ पृ:)

रेखगर्भर करिब बतिस भाग ३२ कवाट परिछ तेईसि २३ भाग भखिरे न्देव ३४ भाग। नवग्रह आठ ८ भाग करिब। (२१२ पृ:)

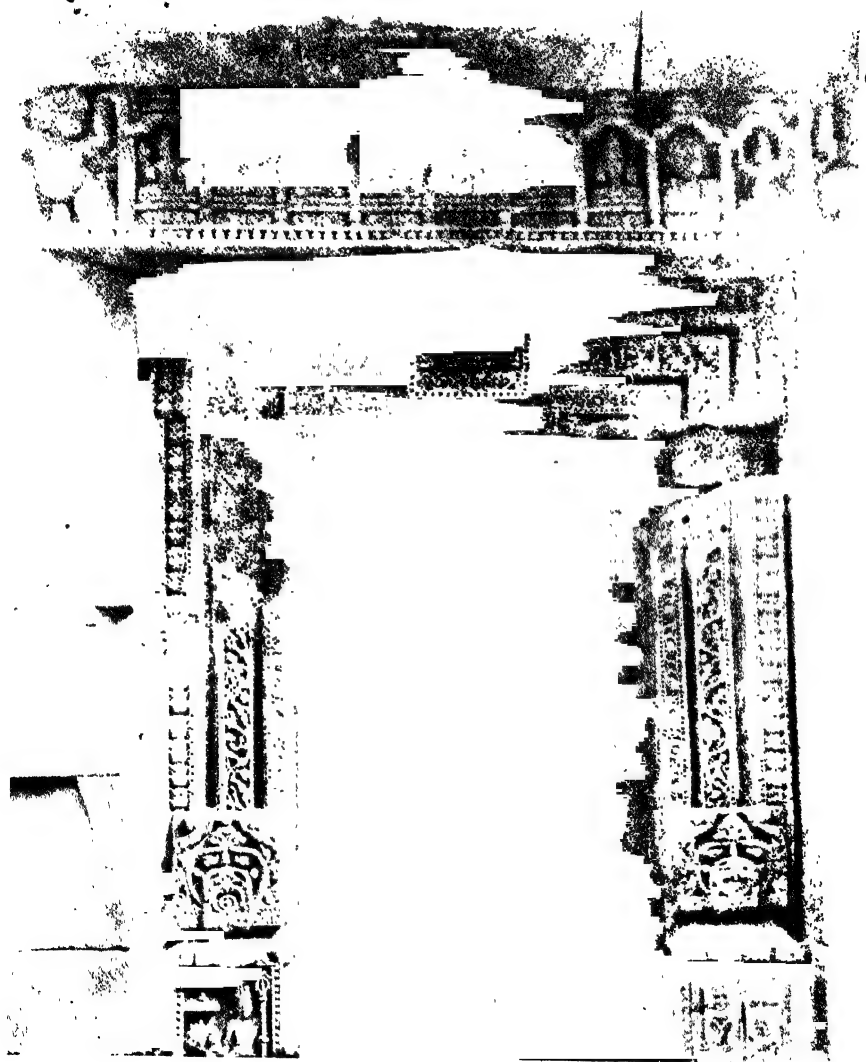
XCIX. Torana or the arch

Toranas are usually built near a temple for the ceremony of swinging the idol of the deity.

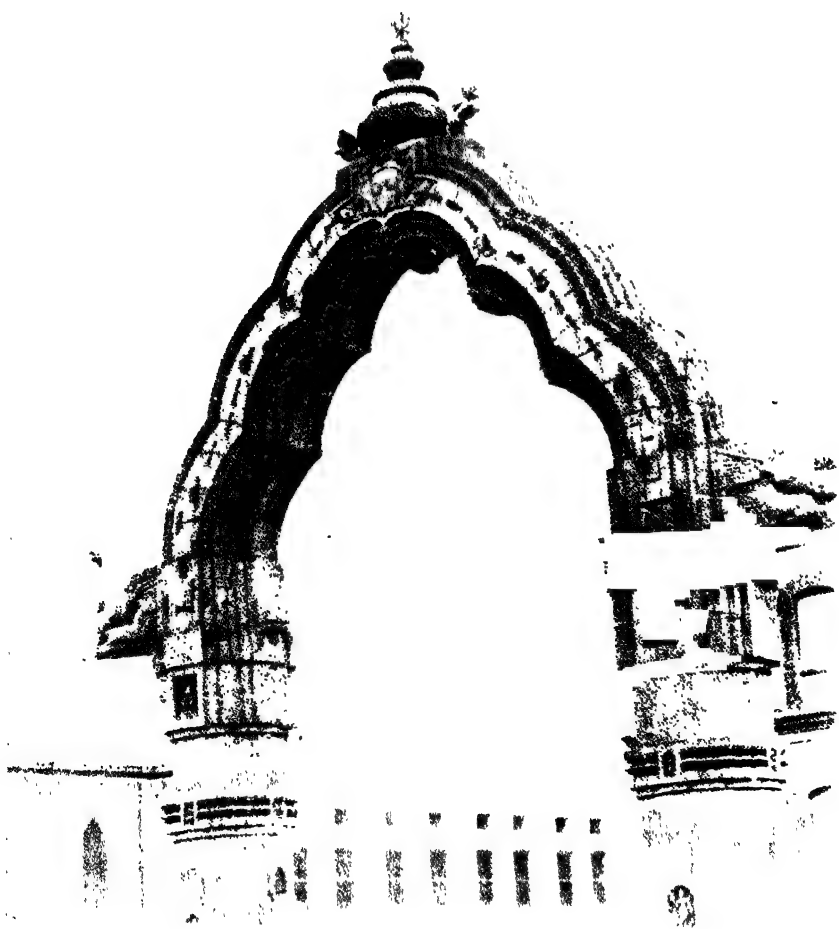
(क) एवे त्रोणभाग जानि ॥ त्रोणभाग प्रवक्ष्यामि यथाभागन विद्यते। आएम त (=त्रय ?) विभागेन विस्तारा चतुर्विधिक्रमात्। उर्ध्वग। त्रोणादै विस्तार ४ ॥

(छ) देवदेउले तोरणा खम्भ करिब... तोरणाभागपि वक्ष्यामि न भागे ६ मुण्डे मुण्डे पन्ध तथा ।०। हवहारा कथयामि खम्माण सिलिपि राजिम (२६ पृ:)

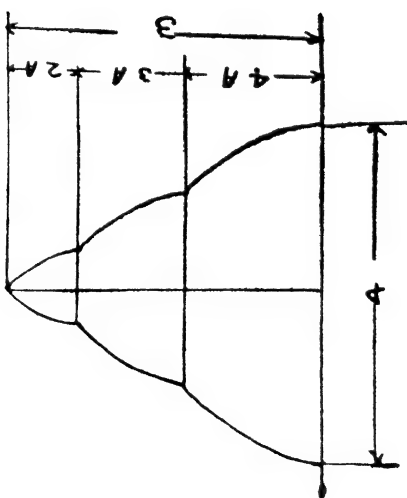
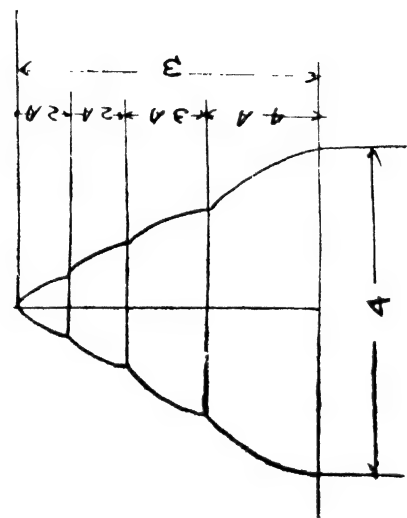
देवदेउले तोरणा करिब... तोरणाभागपि वक्ष्यामि मुण्डे मुण्ड पङ्क तथा ।०। नवहारा कथयामि पमाण सिलिपि राजिन न भागे ६ (२३७ पृ:)



Doorway of the Kotirtheśwara Temple, Bhubaneswar



Torana at Puri



The Torana. §XCIX

Erect a *torāṇa* in the temple of the deity. The ratio between the height and the width should be as 3 (?) is to 4. Divide the height into 9 parts of which the foils should be in the ratio of 4 : 3 : 2. Or, divide the height into 11 parts making the foils in the ratio of 4-3-2-2.

C. Stambha

Here the pillars to be placed under the above *torāṇa* are alone described.

(क) अर्द्धखम्बपाद चौरस छभाग करिव ॥ तिनभाग जाङ्ग करिव । भागे बान्धनी करिव । तिनि भाग उपर जाङ्ग करिव । तिनिभाग पालका करिव । गाए भाग १६ । पाञ्चभाग करिव मोट । ४८ ॥ (५६ पृः)

एमन्त खम्बकु पिष्ट उच्च १६ भाग होइब । पिष्ट उच्च येते खम्ब उच्च तेते । उच्च तिनि भागरु भागे मोट होइब खम्ब । ४६ । (६० पृः)

ए खम्ब श्लोक । प्रिव संगतभागेन वाणेन गलका तथा । पालका ग्रहभागेन ॥

१० ५

२४

विशभागेन मोदिता । (८० पृः)

खम्भभाग जानिमा । श्लोक । पादेन खुरभागेन न्त्रेभाग जंघास्तका भद्र-
रुद्रभागेन । मालभागेन ग्रहस्तथा पाद ६ दुइ जांघ १६ बान्धना १ वरण ६
ताङ्कमूलवाङ्क मोट ५ कोरभाग कोर १ उपर भाग ४ भाग ४ कोर १ त्रिअवाङ्क ३
कोरपा तिनि पा । (चित्र) (१०१ पृः)

...The *stambha* or pillar should be as high as the *piṣṭa* (of the temple ?). The width of the *stambha* will be $\frac{3}{4}$ its height (is it the circumference, or the diameter ?). The *pābhāga* of the *stambha* should be square in section and 6 measures in height. Then should come the *jāṅgha* 3 measures high, then the *bāndhanā* 1 measure, then the *upar jāṅgha* 3, lastly the *pālakā*, which is 3 measures in height. The total is thus 16.

According to another reading, the *pūbhāga* is 6, the two *jāṅghas* 16, the *bāndhanā* 1 and the *baraṇḍa* 9.

CI. Nabagrahas

On a panel over the lintel of the main doorway, it is customary to carve the images of the nine planets. In the present section, we get a description of these deities.

It may not be uninteresting to note in this connection that there is a miniature votive shrine at Sarnath, where figures of the Sapta-matrikas with those of Bhairaba and Ganesh appear over the lintel. These matrikas moreover have been depicted in a dancing mood.

(ख) ए नवग्रहं विचार । रवि अग्निकोणरे वसई । एहांकर आयुध पद्म ।
शुक्लसमान * । एक चक्रयथ । पद्म उपरे पद्मासन । आउ सप्ताश्व । दुइ भुज ।
पद्मकान्ति । अभयहस्त । १ । चन्द्र स्वेतकान्ति विसिस्वरथ गतं । गदाहस्त ।
मङ्गल रजतकान्ति । चतुर्भुज । सक्तिशुलं । गदा वरहस्त । बुध पितकान्ति ।
खड्गचर्म गदाकरहस्त । ४ । वृहस्पती पितकान्ति । चतुर्भुज । दण्डवरा अक्ष-
शुत्र कोमण्डल हस्त । ६ । सनीश्वर नीलकान्ति । गुप्त्रगत । चतुर्भुज । शुल-
वरगदा । धनुहस्ते । ८ । राहु नीलकान्ति । वीकरालमुख । चतुर्भुज । खड्ग-
चर्म । शुलवरहस्त । ८ । केतु धुम्रकान्ति । गदावरहस्त । दुइ भुज ९ ।
(३२-३ पृ:)

This is (a detailed description of) the nine planets (*i. e.* of their presiding deities). Ravi or the Sun should be set at the S. E. corner (of the temple). His chariot has one wheel. On a lotus, He sits in the *padmāsana*. And (his chariot has) seven horses. The deity has two arms. His colour is like that of the lotus flower. His hand is disposed in the *abhaya mudrā*. Chandra or the Moon is white in colour.....He has a club in one hand. Mangala



is of the colour of silver. He has four arms, having a weapon, a *sula* or spear and a club or *gadā* in the hands, the last one being disposed in the *bara mudrā*. Budha is yellow in colour. He has a sword, shield, club in each hand, the last being disposed in the *bara mudrā*. Brihaspati is yellow in colour. He has four arms. In his hands are the mace, *akshasutra*, *kamanḍalu* and the *bara mudrā*. Sani is blue in colour.....He has four arms. In his hands are the spear, *bara mudrā*, the mace and the bow. Rāhu is blue in colour. His face is distorted. He has four arms, with the sword, shield, spear and *bara mudrā* in them. Ketu is of the colour of smoke. He has two arms, in which are the mace and the *bara mudrā*.

XX. Dictionary of Architectural Terms.

Amḷā, Ālā, Ānglā, Āalā, Āmalakya, Āmalāna—Fruit of the *Phyllanthus Emblica* ; ribbed structure, of the shape of an extremely flattened spheroid, set above the *beki* in *Rekha* temple ; *bhumi-a.*, similar structure used to demarcate one *bhumi* from another in *kanika paga* of *rekha gaṇḍi*.

Anurāhā—Second *paga* from centre in *sapta-* and *naba-ratha* temples.

Ānuratha, Ānārtha, Ānortha—Name of 2nd. pilaster, from the central one, in the *rekha-gaṇḍi* of a *pancharatha* temple ; name of 3rd pilaster in *sapta-* and *naba-ratha* temples.

Ā. —Abbreviation of *āṅgulas*.

Āṅgula—Finger ; measure equal to width of one finger ; one-sixteenth of one *hāṭha* or cubit.

Āsana—Seat ; posture of sitting ; ground-plan.

Āyudha—Weapon ; article held by a deity in the hand.

Bahala—Adj., wide.

Bandha—System of classifying apartments according to their area in square *hāṭhas* (See XX—XXIII) ; pose of sexual union ; *b.-kāma*, figures in that state.

Banaḥḥa—Wild animal ; *b.-ghaṭṭa*, adj., adorned with figures of wild animals.

Barajhānji—a water plant ; flower of *b.* carved on jamb of doorway.

Baraṇḍa, Barana—Crowning set of moulding in *bāṇa* of temple.

Barandī, barani—The first or lowermost moulding in *bāndhanā* or *baranda* ; *bhnmi-b.*, all moulding in *bhumi* of *kanika paga* except the *bhumi-amlā* in *Rekha* temple.

Baṛa-deul—The big temple ; name of *Rekha* temple.

Bāndhanā—That which binds ; set of mouldings between *jānghas*.

Bāṛa—Wall ; portion between *pisṭa* and *ganḍi* of a temple.

Bedi—Altar ; *bisama* ; a kind of *pisṭa*.

Beka, beki—neck ; portion between *bisama* and *amlā* of *Rekha* temple ; same between *ganḍi* and *srāhi* of *Bhadra* ; *amlā-b.*, *beki* under *amlā* and above *ghanṭā* of *Bhadra* temple.

Bhadra—Adj., auspicious ; particular order of temple ; a kind of *pisṭa*.

Bhāga—Division ; specification ; see § XV, XVII.

Bhumi—Plane ; planes into which the body of a temple is divided, e.g., *pisṭa*, *pābhāga* etc. ; planes into which *ganḍi* is divided.

Biswā—One-sixteenth.

Bolī—?

Chakaṛā—Level piece of ground ; *ghāṛa-c.*, level platform at the base of *beki*.

Chāngaṛā—Basket ; upper hemispherical portion in the body of *kalasa*.

Chānguṛi—Rim of *kalasa* ; portion between *beki* and *ghaṛi* in *kalasa*.

Chhapara—Roof ; *c.-muhā*, turned towards roof, i.e. skywards.

Chhiṛibā—v. to take off from length or width as height increases.

Dalajharā—Petal ; moulding used in Padmapīṣṭha with such carving.

Damā—Lower hemisphere in the body of *kalasa* ; similar moulding forming part of *kumbha* in *pābhāga*.

Darapani— ?

Deula—Temple ; *d.-chārani*, female singers in temples ; figures of sitting women set on *ghāṭa chakaṭā* apparently supporting *amlā* upon their neck.

Dhūra—Edge : edge carved on *pagas*.

Dirgha—Long ; length.

Dopichhā—Having two backs ; adj. used to describe figures with one forepart, but two hinder parts set at right angles to each other ; *d.-singha*, similar figure of a lion set on *ghāṭa chakaṭā* of a temple.

Drigha—corruption of *dirgha*.

Ḍāli—scroll ; scroll-work.

Ḍātri—moulding resembling a cord ; moulding used between two hemispheres of *kalasa* or *kumbha*.

Gainthiāla—Sacred knot tied between garments of bride and bridegroom during marriage ; junction between Rekha and Bhadra temples.

Gaja—Elephant ; *g.-gamini*, frieze consisting of figures of moving elephants ; *g.-sinha*, figure of a crouching lion upon a prostrate elephant ; *g.-virāla*, *virāla* in which the head of the lion has been substituted by that of an elephant.

Galakā—throat : *beki*.

Gamā—? ; (according to the *silpīns* of Lalitagiri) the corbelled arch placed above the lintel on the inner side.

Gambhirū—Sanctuary ; chief room inside temple, where

the image is ; (in Bengal) space between the figure of a deity and the *chālachitra* or background.

Ganḍī—Trunk ; tower immediately above *bāṛa* of temple ; in Rekha, portion between *bāṛa* and *bisama* ; in Bhadra, between *bāra* and *beki* ; in Khakhara, portion between *bāṛa* and *kāndha-muchuli*.

Garbha—Womb ; interior ; bed (of a river) ; room inside a temple ; *g.-muda*, course of stones placed over *garbha*.

Gauṛiya—Of Gauṛa (portion of ancient Bengal) ; style prevalent in Gauṛa.

Gelabāi—Scroll with human or animal figures carved alternately on left and right side of it ; *manushya-kautuki*.

Geri—*Muhānti*.

Ghanṭā—Bell : bell-shaped ribbed structure set on *srāhi* of Bhadra temple ; *pancha-g.*, qualification for Bhadra with one set of *piṭhās* ; *naba-g.*, same for one with two sets of *piṭhās*.

Ghāṭa—Shoulder ; portion above *ganḍī* ; *g.-chakarū*, horizontal platform at that place.

Ghaṭī—instrument for measuring time ; truncated cone placed on top of *kalasa*.

Hāṇḍī—Spherical pot ; similar structure placed below *ghanṭā* or *khākharā*.

Hāta, Hātha—Cubit ; unit of measurement consisting of 16 finger-widths.

Jagamohan—That which pleases the whole world ; that which is most pleasing ; name of structure in front of Rekha, usually a Bhadra.

Jalantara—Niche at junction of different *rathakas* in *jāngha*.

Jāngha, Janghā—Shin ; recessed vertical portion of wall

Khorā—Foot of an article of furniture; lowermost moulding used in *pisṣa* or *pābhāga* (of a particular shape); *khurā*.

Khura, Khurā—Same as *khora*.

Khura—A kind of *pisṣa*.

Kona—angle ; corner ; *k.-singha*, figure of a lion placed at the corner of *jāṅgha*.

Kumbha—Water-pot ; similar moulding used in *pābhāga* ; a kind of *pisṣa*.

Kurma—Tortoise ; a kind of *pisṣa*.

Kuta—Mountain ; peak.

Lakhā—Particular ornamental pendant suspended from *chāṅguṭi* of *kalasa*.

Lakshmi-pāṭa—Lintel (on account of its having a figure of Lakshmi carved upon it).

Letani—? used as adj. for a particular kind of *piṭhā*.

Lahaṣā—Succession of waves ; corbel.

Lahari—Series of waves ; *haṅsa-l.*, frieze with figures of the swan.

Manuṣhya-kaufuki—*Gelabāi* scroll.

Mārenti—*kāṣṇi* ; batter.

Mastaka—Name coined to denote portion of a temple above *ganḍi* and below *kalasa*.

Melāna—Projection.

Muchuli—Circular flattened pillow ; similar moulding placed under *kumbha*, *kalasa* or *khākharā*.

Muda—To close ; *garbha-m.*, horizontal course of stones closing *garbha* ; *ratna-m.*, similar course closing room above *garbha*.

Muhāṇṭi—Short vertical portion at the base of *khurā*, *khākharā*, *khapuri*.

Mukha—Face ; front ; *m.-sāla*, temple placed in front of *Rekha* (usually a *Bhadra*).

Muṇḍi, Muṇḍei—Miniature temple set on wall as decora-

- tion; *khākharā-m.*, *piṭhā-m.*, *bajra-m.*, *phula-m.*, same with crown like that of a Khakhara, or Bhadra temple; or crowned by ornament known as *bajra* or mass of foliage.
- Naba*—Nine; *n.-raṭha*, a temple having nine pilasters, resulting from four successive projections upon its face.
- Nāga*—Mythical tribe of serpents; figure, half-man and half-serpent below; *n.-paṭni*, female *nāga*; *n.-bandhi*, intertwined figure of two or four snakes carved continuously along jamb and lintel.
- Nahaṭa*—*Lahaṭā*; corbel.
- Napungsaka*—Hermaphrodite; *Rekha* without *sikharas*.
- Noli*—moulding with the edge like that of a semicircle; **forms.**
- Olamba*—Corruption of plumb-line.
- Osār*—Width.
- Pā*—Quarter; foot; shortened form of *pābhāga*.
- Pābhāga*—Division corresponding to the foot; set of three, four or five mouldings at the base of a temple (above *pisṭa* or pedestal).
- Pachha*—Behind; set-back from something.
- Pāda*—Foot; base; *pābhāga*.
- Padma*—Lotus; *p.-pisṭa*, pedestal of that name.
- Pāga*—Segment; segments produced upon face of temple by producing part of it to a more forward plane.
- Pāhānrā*—Early morning; twilight (?); demarcated edge of mouldings (through which the moulding seems to fade away).
- Pākhuṛā*—Petal; petals carved on *khurā*, *ghanṭā*, etc.; *siju-paṭra-p.*, carving resembling leaves of Euphorbia.
- Pālakā*—Capital of column (resembling lotus ?) (?); **abacus (?)**.

Pānapatri—Pendant suspended from the *ḍori* of *kalasa*.

Pancha—Five ; *p.-raṭha*, temple having five *pagas* ;
p.-ghanṭa, Bhadra temple having one set of *piṭhās*.

Parichhā—Jamb (?).

Parijāṅgha—A kind of *pisṭa*.

Pari—Fairy ; *p.-kanyā*, figure of flying women above central image.

Pariraṭha—Fourth *paga* from centre in *nabarāṭha* temples.

Pasibā—To be set back.

Paṭā—Moulding with a square edge.

Pāṭa—Flat slab of stone ; *Lakshmi-p.*, slab serving as lintel with image of Lakshmi carved on it ; *Nabagraha-p.*, slab placed above lintel with figures of the nine planets carved upon it ; *parāsa-p.*, course of stone placed across angle of a square room in order to reduce square opening at top into an octagonal opening of smaller dimensions.

Peṭā—Moulding used in *khura pisṭa* (cyma recta).

Pheni, *Phenū*—Hood of a serpent ; second moulding in *barāṇḍa* resembling same ; beak, with cavetto replaced by cyma recta.

Pherā pakhuṛā—petals turned upwards.

Piṭhā—Flat wooden seat ; elements of which the *ganḍi* of Bhadra temples is composed ; *p.-deul*, Bhadra temple.

Pisṭā, *Piṭha*, *Prisṭha*—Pedestal (examples, Padma, Singha, Bhadra, Bedi, Suthira, Khura, Kumbha, Parijāṅgha, Kurma).

Doḷala—Chapter ; group of *piṭhās*.

Prati—Width (corruption of Sans. *prastha*).

Prisṭha—See *pisṭa*.¹

Pusangkara, *Pungsakata*—?

Rāhā—Central projected pilaster of a temple.

Rathaka—miniature *ratha* ; *paga*.

Rekha—Order of temple ; *r.-deul*, Rekha temple ; *r.-gunā-ghāṣa*, *-uāghāṣa*, *-āghāṣagunāghāṣa*, sum of set-backs of *ganḍi* from *barandā*, batter of *ganḍi* and that of *bisama* or only batter of *ganḍi* (?).

Sarhai—Cocoanut shell ; element below *ghanḍā* in Bhadra temple ; same above *beki* in Khākharā temple.

Srāhi—also called *Sarhai*, *Hāṇḍi*.

Sikhara—Miniature of Rekha temple used as ornament on body of Rekha temple.

Singha—Lion ; *s.-piṣṭa*, a kind of *piṣṭa* ; *s.-āsana*, seat of the deity ; *dopichha-s.*, lion set at corners with one forepart and two hindparts set at right angles to each other ; *gaja-s.*, figure of triumphant lion sitting upon prostrate elephant ; *s.-virāṣa*, figure of triumphant lion standing on two legs upon prostrate demon or elephant.

Stambha—Pillar.

Suthira—having stability ; a kind of *piṣṭa*.

Tāṅku—Particular ornament set at the edge of mouldings or *piṭhā*.

Toraṇa—Arch.

Tripāṭi—projected borders at upper end of *beki*.

Ulā—*Rekha-ganḍi*.

Uchharga—Height.

Virāṣa—Figure of rampant lion standing, with head turned backwards, upon prostrate elephant or demon ; *gaja-v.*, *nara-v.*, same with the head of a lion replaced by that of an elephant, demon (corruption of Sans. *Vyāṣa*, terrible ?).

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